

SOUND . LIGHTING . VIDEO . MUSIC . PERFORMING

Mobile Beat

THE MOBILE ENTERTAINER MAGAZINE

ISSUE 116 SEPTEMBER 2008

www.mobilebeat.com

UNLEASHING KILLER

SPEAKER PLACEMENT SECRETS • ENTERING THE A/V RENTAL REALM • HOW TO DEAL WITH VOLUME PROBLEMS

((SOUND))

>>STATE OF THE KARAOKE NATION
TRENDS, TECHNOLOGY, TRIALS & TRIBULATIONS

>>ROCKING THE BOAT
CRUISE SHIP OPPORTUNITIES

HOW TO DO DIRECT MARKETING RIGHT

PARTY PRELUDE MUSIC



REVIEWED<<

QSC GX5 POWER AMP

CHAUVET ARENA HAZER

VESTAX VDA-1000 DIGITAL AMP

AMERICAN DJ QUAD GEM DMX



+PLUS ADJA NEWS

\$4.95 US \$6.50 CAN



0 56698 99719 1

YOUR CALENDAR JUST FILLED UP.

Pioneer

DVJ-1000

Professional CD/DVD Turntable

disc
DVD
MP3

Imagine this: Your prospective client asks you what separates your experience from the other DJs they've interviewed. You explain that when they walk into their reception for the first time as husband and wife, their song will be playing and VIDEO footage of their first kiss will be projected on the screen... All from your rig. Seamlessly loop, change speed, scratch and more. **You're hired.**

For streaming video demos, log on to: www.PioneerDJ.com/DVJ1000

AUDIO GEAR

AS INDIVIDUAL AS YOU ARE!

Q-RECORD

Available in July 08



NEW

\$299.99 ea.

Capture the moment! Record your mix or event with the press of a button!

Q-SD



NEW

\$399.99 ea.

Play all your music, drops & sound effects right from your mixer!

Q-D1 PRO



NOW IN STOCK

\$119.99 ea.

Easy Play! Play MP3s from a Jump Drive or SD Card from the built-in USB!

SDJ1



NEW

\$299.99 ea.

The whole nights music on one SD Card!

The Affordable Future of Audio

**QUALITY,
AFFORDABLE &
RELIABLE**

Professional Audio Gear
From A Company
You Can Trust!

NEW



\$599.99 ea.

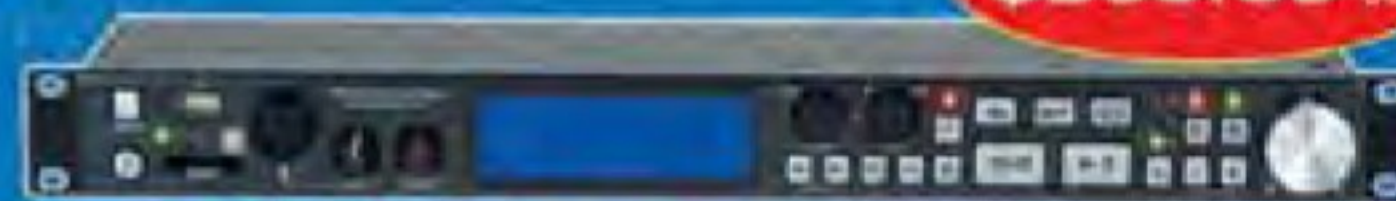
**PXW 15P
Speaker**

NEW

Media Operator

Available in July 08

\$299.99 ea.



NEW



\$199.99 ea.

WM-700 HH

AMERICAN AUDIO

800.322.6337 / info@americanaudio.us Contact us today to get your 2008 American Audio Catalog or an Authorized Dealer in your area

www.americanaudio.us

Distributed in Canada by: Sounds Distributions
Toll Free: 800.26.SOUND • Local: 416.289.0665
Email: sdinfo@soundsdist.com

©2007 American Audio® Los Angeles, CA 90040. Specifications subject to change without notice.
*Pricing in U.S. dollars, dealer price may vary.

PLUG IN!

Contents

ISSUE 116 SEPTEMBER 2008

www.mobilebeat.com

Features

22 STATE OF THE KARAOKE NATION

24 THE KARAOKE KONUNDRUM

26 ROCKING THE BOAT

42 DAILY PLANNER

58 LOCATION, LOCATION, LOCATION

60 REAL WORLD SOUND

62 ENTERING THE REALM OF A/V RENTAL

66 LET'S (NOT) GET LOUD

76 SCAMMED!

UNLEASHING KILLER
(((SOUND)))

Departments

6 TRACK ONE

8 JUICE

10 IT'S HOT

14 E-BEAT: VESTAX VDA-1000 DIGITAL AMP

16 TRANSPORT AUTHORITY

18 PSWCDT

28 PRO DJ FILES: MARZ LAWHORN

30 GUERRILLA MARKETING

32 CROWDPLEASER

34 SWEATING THE SMALL STUFF

36 DJ COACH

38 BUSINESS CHOPS™

43 ADJA NEWSLETTER

52 MORE PLAY, MORE PAY

54 STEPS TO BETTER MARKETING

68 THE SCOOP: CHAUVET ARENA HAZER • QSC GX5 AMP

• AMERICAN DJ QUAD GEM DMX

72 IT'S HOT

73 EYE CANDY

74 WEISZ ON THE WEB

78 CHANGING PUBLIC PERCEPTION

79 SHOWCASE CLASSIFIEDS

80 BIZ ISSUES

81 ADVERTISER INDEX

82 EXTRAORDINARY EVENTS



Put some **LED** in your lighting rig!



M4NTM
SPOT
Ultra-portable
moving yoke spot



M4NTM
WASH
Ultra-portable
moving yoke wash



élanTM
High-energy beam
effect for your
dance floor



VueTM VI
Amazing centerpiece
that will fill the
biggest rooms



COLORstripTM
Great strip light for
area wash or chasing
runway effect



J-FIVETM
Make the party come
"alive" with this
double moonflower



LX5TM
Compact and
lightweight moonflower



LX10TM
Compact and
lightweight scanning
moonflower

See the widest range of **LED** lighting for
DJ's at www.chauvetlighting.com

CHAUVET[®]
Value • Innovation • Performance

Echoes

Every so often, I dig out some old issues of *Mobile Beat* and look through them. I find it good to remind myself of where we have been and how far we have come in this era of mobile entertainment. It's interesting to see the names of music crazes, gear manufacturers and great contributors that have come and gone during the last decade and three-quarters.

Yet, as they say, the more things change, the more they stay the same. Take for instance the news of impending doom for the DJ profession. In the September 1998 issue (#47) that I just thumbed through, I found an article titled "Storm Clouds on the Horizon." In this case, former MB ad sales director and current president of GMEA (Global Mobile Entertainers Assoc.) Art Bradlee was informing readers of a dangerous trend in which event hall managers were taking MC duties away from DJs, and thus threatening business. "Now, just as we are getting established as all-around, personable entertainers and MC/hosts, some party hall people are trying to send us back into the past--not to mention what it will do to our profit margin," wrote Art.

Sound familiar? Fast-forward to today and you'll hear the echoes of this attempt to elbow out DJs in the new challenge of "iPod(r) weddings," where the DJ is replaced by the cousin or little brother with the humungous but undanceable library of tunes on his

iPod. The reason and the solution to both dilemmas would seem to be the same: DJs must take a look at themselves to see why people might consider them a liability to their events; and DJs must put the spotlight on what makes them truly indispensable to a successful party. Mobile entertainers have obviously not lost their jobs to banquet hall employees with no mic skills; we must make it clear that kid brother will also lack the necessary mastery of the mic, when the spectre of the iPod rears tiny little head.

In his article, Art also mentions the "tinny" and "muffling" qualities of house PA systems as more reasons to let the DJ do the job. Now, we come to the special focus in this issue, and another key selling point: "DJ sound" over "house sound"--or even "best friend's stereo" sound, for that matter. Not only do DJs provide the performance skills that are essential to a party, we provide the best possible (in theory) portable sound system to carry music to the crowd. If this isn't the case with your setup, well then, make it so. Take some of the advice contained in these pages and you'll be sure to make a clear audio distinction between yourself and the iPod non-DJ, as well as setting yourself apart performance-wise.

The bottom line (to borrow Mike Fernino's thought from his ADJA newsletter article on subwoofers contained inside--check it out!) is that you need a great PA system, operated correctly, in order to deliver those perfectly-chosen dance tunes and that well-crafted event host banter to the audience. As always, MB is here to help you be the best you can be!

Dan Walsh, Editor-in-Chief



SEPTEMBER 2008 **MOBILE BEAT** ISSUE No. 116

Publisher

Ryan Burger - ProDJ Publishing

Editor in Chief and Managing Editor
Dan Walsh

Advertising Director
Andy "Cubbie" Powell

Art Director, Production
Adam M. Rothberg

Editor at Large
Anthony Barthel

Circulation Manager
Kitty Harr

Gear Guide Coordinator
Jake Feldman

Contributors to this issue:

Ron Ralph • Jim Weisz • Paul Kida • Ben Miller
Jay Maxwell • John Stiernberg • Mike Ficher
Ben Stowe, CTS • Tom Quiner • Michael Edwards
Larry Williams • Rachel Friedman • Marty DeBergi
Mike "Dr. Frankenstand" Ryan • Jay Conrad Levinson
Patrick McDonald • Stu Chisholm • J. Richard Roberts
Thomas Edison

Mobile Beat Mobile Entertainer Shows
and Conferences Producer
Michael Buonaccorso

HOW TO REACH *MOBILE BEAT*:

TO ADVERTISE, CALL 515-986-3300 x304

For subscriptions, address changes or back issues go to
<http://www.mobilebeat.com> or contact *Mobile Beat* by mail
at: P.O. Box 42365, Urbandale, IA 50323

Back issues of *Mobile Beat* (if available) \$5 (in Canada: \$6, U.S. funds).

Shipping address:

ProDJ Publishing • 807 N. Park • Grimes, IA 50111
Tel: 515-986-3300 • Fax: 515-986-3344
E-mail: webmaster@mobilebeat.com
Web: www.mobilebeat.com

Mobile Beat (ISSN# 1058-0212) is published by:
ProDJ Publishing (BC Productions, Inc.)
P.O. Box 42365, Des Moines, IA 50323

January, March, May, July, September,
November, December (7 issues per year).

Ground shipments to: 807 N. Park • Grimes, IA 50111
Periodical postage paid at Grimes, IA and additional mailing locations.

Subscription rates - U.S. and possessions: \$23 for 1 year, \$40 for 2 years and \$55 for 3 years. Canada: \$33 for 1 year, \$50 for 2 years and \$75 for 3 years. All other countries: \$60 per year. Subscriptions outside the U.S. must be paid in U.S. currency.

Postmaster - Send address changes to
Mobile Beat • P.O. Box 309 • East Rochester, NY 14445.

Copyright © 2008 by ProDJ Publishing
All rights reserved. Reproduction of copy, photography,
or artwork prohibited without permission of the publisher.
All advertising material subject to publisher's approval.

PRODIGY

Professional Dual CD-MP3 Player / 4-Channel VCA Mixer

The **PRODIGY** was designed to revolutionize the DJ industry. We knew we created something special and were excited by the overwhelming success that followed - including over 10,000 units sold and numerous award nominations. Since its introduction in 2007, our customers have been asking us for a more cost effective, yet professional system to serve the working DJ, who does not need all of the advanced features. We listened!



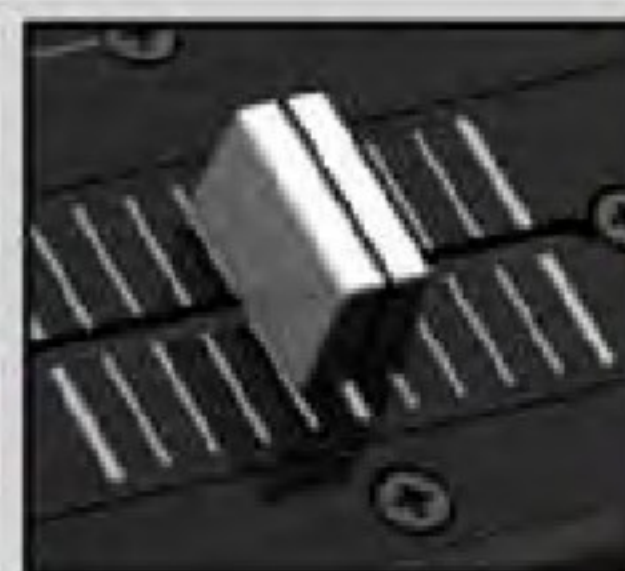
How do we top the ProdigyFX?
We don't.



This is the ProdigyFX workstation that revolutionized the DJ industry

Introducing the **PRODIGY** - a streamlined, affordable solution for the working DJ. We removed a few features such as the digital effects, mic reverbs and the flight case but most importantly - still present is the incredibly versatile 4-channel VCA mixer, touch sensitive (not pressure sensitive) jog wheels, fader start, IPR, seamless loop, master tempo, 2 mic inputs, effects loop, full MP3 capabilities, independent CD direct outputs for use with **SERATO** and **TORQ** and cross-fader curve control to name just a few of the units impressive features. Also gone is 33% of the price tag!

B-52



*Serato and Torq are trademarks of their respective owners

www.B-52PRO.com

800-344-4384



AKG PHONES HELP DJ RISE

In a talent-packed city like Los Angeles, new DJs on the club scene have to bring something "extra" to make it big. Ravi Jakhotia, known professionally as DJ Ravidrums, learned this lesson early and has risen to play some of the most coveted club gigs in the nation. Ravi moved into the lime-light by riding on the cutting edge, and his AKG K181DJ headphones help him stay there.

Ravi has a frenetic performance style that combines traditional DJing with intense live drumming. He helped pioneer the art of the live remix—serving crowds the songs they know and love in new and exciting ways. His innovative work has gained him entry to the hottest clubs and venues in the country (including the Playboy mansion), landed him a cameo in the movie *Matrix Reloaded*, and recently earned him a prime spot on the *Fox Super Bowl XLII Pre-Game Show*.

To execute his unique live performances, Ravi needs headphones that can handle the subtleties of both live instruments and recorded music. "I'm very critical when it comes to headphones," he says. "It's something very personal because it's the sound you hear that puts you right there, in the moment."

AKG's K181DJ headphones work perfectly for Ravi because they were designed specifically to meet DJ requirements. "I love the way these headphones reflect what's going on in my mix," he explains. "With other headphones I've tried, you can't get that deep low end and all the highs.

These give me all I need for everything I've got going on. The sound is incredible!"

AMERICANS INVADE UK

American DJ (www.americandj.com) has continued its worldwide expansion with the opening of a sales/distribution facility in the United Kingdom. Centrally located in Bolton, Lancashire, north of Manchester, the new operation will provide support to dealers and consumers throughout the UK.

"We are proud to announce the launching of our UK operation, which is another major milestone for our company and an indication of the worldwide strength of the American DJ brand," said Scott Davies, General Manager of the American DJ Group of Companies. "ADJ products are already known and well-accepted in the UK, and having a facility and staff to specifically service that market will only further increase our presence there."

The UK operation is headed by Kris Dawber and Dave Swin, who have a combined total of more than 16 years in the lighting and sound industry. As a result of their experience, Dawber and Swin have a strong relationship with dealers and end-users in the UK, as well as familiarity with American DJ and American Audio products.

"Being represented in the UK by two individuals with the background and expertise of Kris and Dave will get our new operation off to a jump start," said Davies. Not only do they have an in-depth knowledge of ADJ products, but their first-hand experience with dealers and lighting users will enable them to provide an extremely high level of service to customers."

Dawber, who started out on the installation side of the industry, has a great deal of hands-on experience with lighting and sound products himself. He designed and installed many bars, clubs and restaurants throughout the UK, before moving into sales and marketing.

When the challenge arose with American

DJ, it was an opportunity for me to put my wealth of experience into making this a success in the UK," said Dawber. There is a real good feeling toward ADJ here, and I have already put together a great network of dealers throughout England, Ireland, Scotland and Wales."

The American DJ name has high regard and recognition in the UK, agreed Swin, who has worked extensively as a road sales rep for lighting products. Hearing that the whole range of ADJ products is now available in the UK has been great news to stores," said Swin. We are able to offer all these excellent, reliable products at reasonable prices, and the response so far has been overwhelming."

American DJ products are currently sold in more than 80 nations around the globe on every continent (except Antarctica!).

STANTON BOARD APPOINTMENTS

The Stanton Group (www.stantongroup.ws), a leading audio equipment company operating Stanton Magnetics, Cerwin Vega!, and KRK Systems, has appointed Tim Dorwart and Mike Quandt to Stanton Group's Board of Directors.

Rory Brooks, Chairman of the Board of Directors remarked, "We are extremely pleased with the recent additions of Mike and Tim to the Board. Their additional contributions will be invaluable as the company continues to go through an exciting growth phase. On behalf of the Board, I welcome Tim and Mike and look forward to working with them in their expanded roles."

Mr. Dorwart began his career as a professional musician and followed that up with successful stints at Bose Corporation and DMX Music where he built up their sales, marketing and distribution divisions and pioneered innovative selling channels. With over 25 years of experience, Dorwart has managed the profit and loss results for major national/multi-national corporations as well as multi-million dollar capital, expense and revenue results.

"I'm honored to join a group of individuals who have played a pivotal role in developing three award winning brands," said Tim Dorwart, Stanton Group CEO. "I look forward to contributing to the continued success of KRK Systems, Cerwin Vega! and Stanton DJ."

Mr. Quandt was appointed to the position of President and COO in February 2007. Mike joined the Stanton Group as CFO in 2002 and was responsible for overseeing the Groups administrative and financial operations and also held the title Senior Vice President of Operations. Quandt is a CPA with over 20 years of financial and operational management experience, including Vice President of Finance at AAR Landing Gear Services and held several senior level financial positions at Phelps Dodge Corporation.

"I am excited by the challenges and opportunities we face," said Mike Quandt, Stanton Group COO. "When you couple these challenges with the opportunity to work with a team of people we have at the Stanton Group, this is a truly unique and rewarding." **MB**



THE **PERFECT** MATCH

MSR250

...the latest addition to our family of MSR-Series powered speakers, delivers the ideal blend of power, performance, features, and portability. A newly designed Class D digital amplifier delivers 200W of clean, dynamic power via a high-performance 10-inch cone woofer and 1-inch titanium-dome compression driver that match up perfectly for smooth, uncolored response from 55Hz to 20kHz. The big surprise is how lightweight and easy to handle a great sounding loudspeaker can be. And the price! See what we mean at your favorite Yamaha Live Sound dealer.



(Back panel shown)

For extra input flexibility, the MSR250 features dual input channels, each with its own low and high EQ controls and level control. The signals from the two inputs can be mixed through the MSR250s, as well as the rear-panel output connector, allowing convenient linking to other speakers or audio devices for easy system expansion.





Plug & Play PAs

Yamaha's MSR series of powered speakers delivers clear sound quality in a convenient package. At Summer NAMM 2008, Yamaha introduced the lightweight and simple-to-use **MSR250**—just plug in a microphone or other input and it's ready to go. Perfect for a variety of portable applications, the MSR250 delivers



200 watts of clean, dynamic sound via a high-performance 10" woofer and a 1"

titanium diaphragm compression driver designed for uncolored response from 55 Hz to 20 kHz. An asymmetrical cabinet design eliminates internal standing waves, which can color the speaker's output and harm sound quality.

The model is ideal as a PA speaker for smaller gigs or as an on-stage monitor. It's also perfect for schools, government institutions, hospitals, houses of worship and businesses that require amplified sound at gatherings and presentations, making it a great rental option to offer.

The sturdy, lightweight cabinet includes a three-input mixer, which eliminates the need for an external mixing board in small sound situations. Inputs, including XLR, 1/4" and RCA, plug into the rear panel, which also offers a two-band EQ and line-out for easy system expansion.

And for a complete PA solution in one package, Yamaha also updated the versatile STAGEPAS series



of portable, yet powerful PA systems with two new models, **STAGEPAS 250M** and **STAGEPAS 150M**. Like their highly praised counterparts, the STAGEPAS 500 and the STAGEPAS 300, the new models offer big, clear sound in a small package, along with numerous input options and easy-to-use operation.

The STAGEPAS 250M and STAGEPAS 150M consist of a convenient, removable powered mixer and a speaker. The removable mixer can be placed in an accessible spot during gigs, allowing for easy sound tweaking. It includes twice as many microphone inputs as comparable compact PA systems on the market, along with more watts and less weight.

In addition, a Stereo Link Out jack lets users connect to external amplifiers or powered loudspeakers and balanced ST SUB OUT lines link to a main mixer or recording device. Click Assign switches let performers listen to a click track through headphones or a monitor without intruding on the main mix, providing an excellent practice tool.

The STAGEPAS 250M's detachable powered mixer comes with 10 channels and pumps out 250 watts of power. Line outputs let users connect with additional powered speakers or send the signal to a main mixer or recording device. Other features include phantom power for condenser microphones, EQ and reverb, along with built-in compression/limiting controls, which helps tame unruly vocals and contributes to improved overall sound. The two-way, full-range speaker contains a 10-inch woofer and a one-inch titanium tweeter.

The STAGEPAS 150W also has a two-way loudspeaker and an 8-channel, 150-watt powered mixer, which includes built-in EQ and reverb. Line outputs are available to connect to external amps, mixers and recording devices.

www.yamaha.com/proaudio.



Single-Minded Mixing

The **Cortex MIX-R1U single-rack-space mixer** is ideal for nightclub and bar installations, as well as mobile disc jockey use. Equipped with two stereo channels, each with a 2-band EQ, adjustable gain, front mounted XLR microphone input with auto-talkover that protects against microphone feedback, a high-performance 45mm crossfader and balanced XLR outputs for pro installs, the MIX-R1U compact yet versatile. It features: a steel chassis; 2 convertible phono/line channels; 5-segment bright LEDs on each channel; cue rotary and adjustable cue volume; separate cue buttons for each channel; and a record output.

www.cortex-pro.com



Switch-Hitter Comes to the Plate

How many times have you reached for a cable only to find it has the wrong XLR connector on the other end? In direct response to high professional and consumer demand, **Neutrik**, designer and manufacturer of the XX series XLR cable connector, introduced the world's first unisex 3-pin XLR connector, **ConvertCon®**, at InfoComm 2008. ConvertCon (NC3FM-C) is a new 3-pin male and female cable connector in a single housing. ConvertCon is also available with black chrome housing and gold contacts (NC3FM-C-B). By simply sliding the housing back and forth, ConvertCon is transformed from a male to female connector. This new male/female cable end XLR allows for use of one connector, as it can mate with either a male or female 3-pin XLR.

ConvertCon shares some of the features and benefits of Neutrik's best-selling XLR XX series. ConvertCon also features an improved chuck-type strain relief that provides higher pull-out force and makes assembly easier and faster. ConvertCon's rugged zinc die cast shell ensures a long lasting and dependable connection, while its sleek and ergonomic design makes it convenient and easy to handle.

Neutrik manufactures a wide array of XLR connectors and receptacles, jacks and plugs, speaker connectors and accessories for the professional audio industry. Neutrik USA is located at 195 Lehigh Avenue, Lakewood, NJ 08701.

www.neutrik.com



The Answer.

What's the right amp for my loudspeakers?

Which amp can fully power and protect my speakers at the same time?

Is there an amplifier with all the connectors I need for my system?

How can I get real QSC quality and performance on my budget?

What amp will power my rig without all the weight?

What's the easiest way to drive a subwoofer and tops at the same time?

For the answer to YOUR question, visit www.qscaudio.com

QSC™

Passionate About Sound



X-Treme LED Action

American DJ has added a **scanner** and a **color spot** to its revolutionary X-LED Series of 20W LED-powered mobile DJ/club effects. The company's new **X-Scan LED** and **X-Color LED** produce dazzling gobo patterns and colored beams just like a traditional 250-watt lighting effect, however instead of a halogen or discharge lamp, they are powered by an energy-efficient, mega-bright 20W white LED light source.

In using an LED source as a hard edge beam, the X-Scan LED and X-Color LED join the first member of American DJ's X-LED Series, the X-Move LED, as part of a major breakthrough in LED technology; American DJ has developed an LED source powerful enough to serve as a primary light source. The units each feature a single 20W white LED that shines a powerful beam through gobo wheels and/or color wheels to project razor-sharp images across floors, walls and ceilings. The effects they produce are virtually indistinguishable from what you get from conventional halogen scanners and color spots.

The X-Scan LED functions like a regular scanner with X/Y mirror movement. It has separate color and gobo wheels, with 8 colors plus white and 8 rotating gobos plus spot, so users can create a wide variety of exciting visuals on the dance floor. Or, they can let it run on built-in programs. Other cool features include a gobo shake effect and a strobe effect in every color. With its 13° beam angle, the X-Scan LED is capable of wide, sweeping room coverage and is well suited for small clubs and rooms with low ceilings. It uses high-quality stepper motors to make smooth, fast, fluid movements.

The X-Color LED is a more basic, stationary color spot fixture with 8 brilliant colors plus white, strobe effect and manual focusing lens.

The 6-channel X-Scan LED and 3-channel X-Color LED are completely DMX-compatible and can be operated via a standard DMX controller. They can be run as stand-alone units while in Sound Active mode, and multiple units can be linked together Master-Slave. A 4-button menu system LED display makes programming easy. They are also compatible with American DJ's UC3 universal remote controller.

The X-Scan also offers a unique Pan/Tilt Inversion mode. When four units are running together Master-Slave, units 1 and 3 will automatically sync up, while units 2 and 4 move together in the opposite direction—in an exact mirror image of the other two—giving the appearance of a more sophisticated, DMX-type light show. www.americandj.com

Just in Case

Two new **cased audio systems** are available from **Colorado Sound N' Light**, the experts in combining and protecting audio gear. The **CSL-4500** is for users of the Denon DN-D4500 digital control system, providing the most compact setup possible. It provides protection for the Denon unit, and other hard drives and gear, all in an ergonomically correct performance configuration. The **Mini Sport 2x4U** is an even more compact digital DJ solution with room for a standard controller-player combination along with a small rackmounted mixer. It also stores your laptop for safe transport. www.csnl.com

Mini Sport 2x4U



CSL-4500

Party in a Box

Colorado Sound N' Light is well known among mobile entertainers as the place to turn for pre-configured solutions for lighting and video, as well as audio. The **Party Box Series** is a perfect example of how CSL does the work for you—of combining pieces of gear that work well together. **Party Box LED I** includes an American DJ Starball LED (mirrorball effect), ColorPalette with audio sync and a CSL 4 channel wireless remote control system. Two rear AC outlets are included for additional effects, with mounting hardware on the top of the case. **Party Box LED II** includes the new American DJ Quad Gem and a ColorPalette with audio sync, while. **Party Box LED V** includes a 4-channel LED ColorPalette with audio sync, an American DJ Sunray or Starball LED, 2 Chauvet LX5 LED moonflowers, and a CSL 4-channel wireless remote control system. A rear AC outlet for additional effects, and mounting points on left and right bottom are also featured. All of these packages are protected by hardshell roadcases. www.csnl.com



PartyBoxLED V



PartyBoxLED I

TURNTABLE **i**VOLUTION



TTi Move your vinyl to iPod.

The Numark TTi combines legendary Numark turntable performance, USB connectivity and the convenience of the iPod, making it easier than ever to bring your entire vinyl collection into the digital age. Transfer your tracks directly to your iPod or move them to your computer via USB, where the included software will let you clean up your recordings and automatically name your tracks for you. Line-level output allows quick, easy connection to any mixer or sound system for instant playback from your iPod or vinyl, and pitch control is included to enable adjustment of playback speed.

The Numark TTi. The ultimate vinyl conversion system.

www.numark.com

iPod is a trademark of Apple Computer, Inc., registered in the U.S. and other countries.

Numark

News Computer DJs Can Use

GET INTO (THE) GROOVE

Gemini makes their first foray into the DJ software arena with the upcoming release of **Groove Professional PC Mixing Software**. Groove is designed to provide a complete, easy-to-use and reliable digital mixing solution that offers total live performance at an affordable price. Ideal for pro DJs as well as bar and restaurant installa-



tions, dancing schools, radio stations and other entertainment centers, Groove easily enables the user to professionally mix, organize and navigate through MP3, WMA, OGG Vorbis and WAV files to create playlists, complex mixes and flexible background music.

Within an intuitive and striking visual interface, Groove provides an integrated mixer and a myriad of features the pros need and want, plus the added bonus of a high quality mix session recorder, giving you the possibility to record your personalized mixes.

AUDIX USB MIC

For recording music, meetings, podcasting, live



chat, dictation, archiving and more, **Audix** has introduced the **USB12 plug-and-play USB microphone**, which promises you studio-quality sound for your computer without any additional software. A stylish low profile desktop gooseneck microphone, it features a 12mm modular threaded capsule for pinpoint accuracy. It supports 44.1k and 48k sample rates for both PC and Mac platforms. Other features of the USB12 include a membrane switch for "steady on" or "momentary on," a heavy duty base for stability, a headphone jack for real-time monitoring and a bass roll-off filter to help reduce unwanted room noise or boominess. For more information, go to www.audixusa.com.

A NEW MEGASEG

Fidelity Media has upgraded **MegaSeg** from 4.0 to **4.5**. This update to the DJ mixer and music automation system for Mac adds over 40 improvements and fixes, including support for Mac OS X Leopard 10.5.3, improved compatibility with multiple audio output devices, new MIDI control functions and presets, drag-n-drop from iTunes, AppleScript support, compatibility with the Apple Remote, a new day view for event scheduling, and more. A complete list of changes can be



found at www.megaseg.com/version.html.

Available for instant download, the update is free to 4.0 users, while owners of older versions can upgrade for \$79 (US). MegaSeg 4.5, purchased new, carries a suggested retail price of \$249. MegaSeg supports all PowerPC and Intel-based systems running Mac OS X 10.3 or higher, with a 600 MHz or faster processor, and a minimum of 512 MB of RAM.

MegaSeg is a professional DJ audio/video mixing, automation, and scheduling system which benefits from the ease, mobility, and reliability of Mac computers. MegaSeg enables seamless segue or beat mix transitions between songs or music videos, with the added ability to trigger sound effects via hot

keys, cue tracks on a second output, create dynamic scheduled playlists, and program automated events. MegaSeg is compatible with your iTunes music library and playlists, including songs purchased from the iTunes Store.

BIG & SPEEDY

Other World Computing (OWC) has unveiled what they say is the highest capacity 7200RPM portable bus-powered storage solution on the

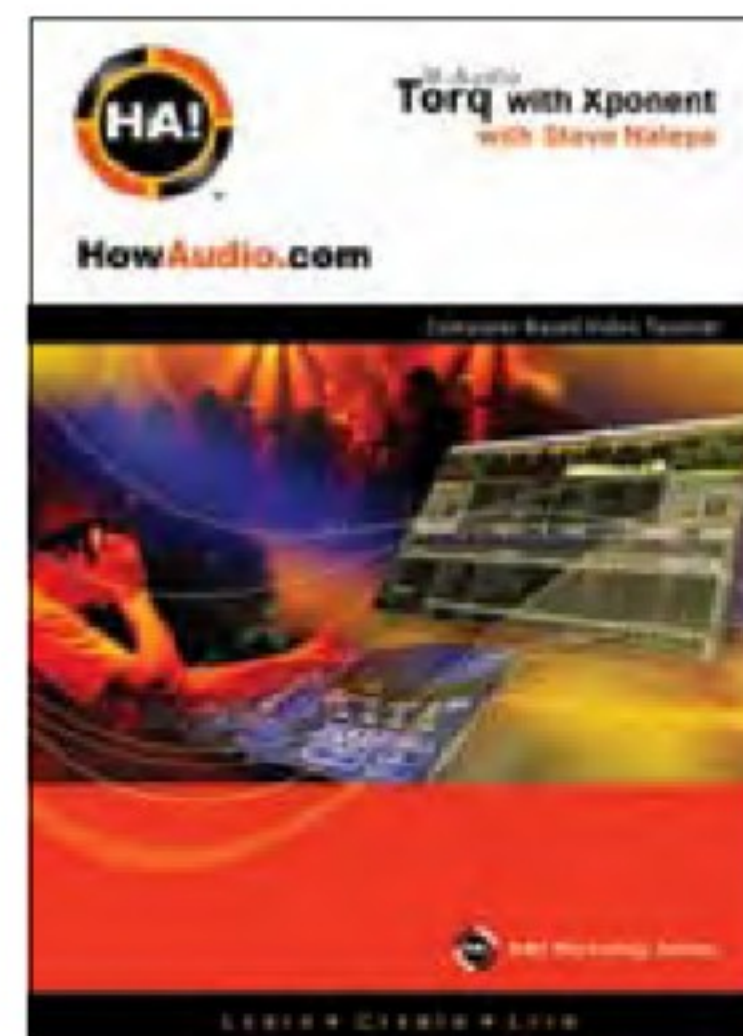


market: the **Mercury On-The-Go 320GB**. It boasts 3.5" desktop hard drive performance in a 2.5" solution. And at 320GB, it provides a 60% higher

capacity than any other 7200RPM 2.5" competitor, according to OWC. Models are available with USB 2.0, USB 2.0+eSATA, FireWire 400+USB 2.0, and FireWire 800/400+USB 2.0 interfaces. The series features the latest Hitachi 7K320 mechanism combined with OWC's custom bridge interfaces to provide a high-performance portable storage solution. For more information, see <http://eshop.macsales.com/shop/firewire/on-the-go>.

TORQ TUTORIAL

Torq Xponent is a cutting-edge DJ performance system from M-Audio that combines hardware control with fully integrated Torq DJ software. On **HowAudio.com's** latest tutorial, **Torq with Xponent**, you can join electronic musician, recording artist and DJ Steve Nalepa as he demonstrates how to make the leap to digital DJ'ing with the Torq Xponent system. Topics include an over-



view, Auto BPM Mapping, Built in FX, MIDI Mapping, VST Effects, Sampler Overview, Sync Feature, External Control, Line Input, Mixer Overview, Cueing, Mixing, Quick Scratching, and Function Shortcuts.

Running time is 2 hrs. 5 min. It's available on DVD (\$24.95) or as part of HowAudio's membership packages (\$199/annually or \$19/monthly), which include access to the HA's entire tutorial library.



Pint-Sized Power

The Vestax VDA-1000 Digital Power Amplifier pumps up your computer's PA system

By Marty DeBergi

So you've made the switch from your trusty CDs to the uncertain world of computer DJing. You've also made the change from lugging heavy music cases and racks around to carrying in your computer and drives and simply plugging in. Wouldn't you also want to lighten your load in the PA department?

Vestax's new VDA-1000 is a digital amplifier designed specifically with the computer jock in mind. Weighing in at a feather-light 6.8 pounds for 1000W of peak output, the VDA-1000 lends itself directly to the digital movement with adequate power yet also the extreme portability needed for today's on-the-go DJ.

WELL CONNECTED

The VDA-1000 boasts a very compact design augmented by a carrying handle situated on top of its casing. For inputs, audio via RCA, USB (both on front), 1/4", or XLR connections can be received in either a stereo or bridged-mono format (selectable by push-button). A unique feature for a small amplifier (small in stature, that is) is the inclusion of dual Speakon® outputs for 2 separate stereo connections (bridged, 4 total). Actual output can be read by a full LED VU meter on the front of the box and can be controlled to 100, 300, or 500 watts per channel (2 channels, left/rights) and a master gain knob that you can actually reach easily in the dark.

TIGHTLY PACKED

A very nice characteristic of digital amplifiers is their lower heat dissipation, when compared to standard analog units. This means that there is less likely to be downtime due to overdriving your amp. Digital amps are also lighter, which allows, in this case, for 1000W at 6.8 pounds in an

8" x 12" shell. Thus, the ultimate in PA portability: the VDA-1000's ability to be carried in my gig-bag along with my backup laptop.

ROAD WORTHY

For a few recent smaller events, I brought the little powerhouse along to what would turn out to be very hot, humid venues. What I found was a nice rich sound that was uncompromising in the humid conditions. At these events conventional amplifiers might have had trouble with heat distortion, but the VDA-1000 sounded as clean and clear at the end of the evening as it did at the beginning.

I could see, however, a tendency for the amp to get tossed around in a road case or gig bag due to its petiteness and ability to be heard but not necessarily seen. Extra care would have to be taken with such an amp if on the road full time, because mistreatment of amplifiers turns into lower expected dependability due to misuse.

After a few events, I saw clearly how well the VDA-1000 fulfills a growing need...for a great-sounding, easy-lifting 1000W amplifier that is perfect for the mobile digital DJ. It has the multiple connection features that a DJ performing in diverse venues and for a variety of events would want, with the power and portability needed by a weekly wedding jock. With this amp, small DJ systems can go digital in a big way. www.vestax.com **MB**



RAVING ABOUT RAV4

A compact but qualified
mobile performer

By Anthony B. Barthel

Just over a decade ago, Toyota showed the world a new kind of SUV that was based on their Celica, and was smaller than what we normally expect from an SUV. While the competition laughed, customers lined up and the Recreational Activity Vehicle (RAV) was born. Now a decade and two makeovers later, the newest RAV4 should generate even longer lines at Toyota dealers with its available V6 engine and third-row seating.

In 2006 RAV4 became longer by over 14 inches, with corresponding growth in other areas as well. The new look inside and out helped the RAV4 gain a bigger audience than before. What's more, there was a first-ever V6 available that Toyota claimed would propel the RAV4 to 60 miles per hour in under seven seconds. That's quick.

WHAT'S HOT

To thoroughly test the RAV4, I was able to take a V6 Limited model with all-wheel-drive from Los Angeles to Las Vegas. (You guessed it—I was heading to the Mobile Beat DJ Show.) One of the most amazing things about the trip was that both going and returning there was almost no traffic whatsoever. I realize that that sounds like a fairy tale, but it's not. Essentially I got in the RAV4 in LA and motored about half-way to Vegas with the cruise control set, stopping once along the way to refuel.

Inside, the RAV4 was a good travel companion; I was fortunate to have the top-of-the-line Limited model which featured things like leather upholstery, dual-zone climate control and even a DVD entertainment system for rear-seat passengers. We used that to listen to a Carlos Mencia DVD—funny stuff.

Up front, the new instrument panel bore some similarity to the previous-generation RAV4 but also incorporated two storage compartments on the passenger side: one for smaller items like DVDs or your back-up iPod®, and a second, more traditional glove box. Everybody who sat in the passenger seat appreciated the mechanism on the smaller top compartment with its push to open, push to close cool factor.

LOADING UP

To test Toyota's claim that the new RAV4 offered a larger-feeling cabin with more legroom all around, I enlisted to six-foot-tall-plus individuals to sit in line, front and back. Both were comfortable. That's a big deal when you realize we're talking about a vehicle that isn't that large overall. Along with the long-legged passengers, the RAV4 swallowed up a large amount of cargo without a problem.

You could easily get a decently sized DJ system into the RAV4, but there wasn't a lot of

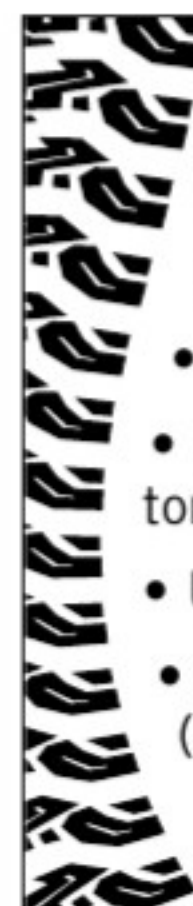
room for back-up gear. A small rack system and four speakers, plus your "wheels" and a few boxes of cables, or maybe a few lights, and you're full. But that might be enough for many DJs. And many who live where winter comes to visit might appreciate the availability of all-wheel-drive for getting both gear and DJ to the gig in one piece.

FLEXIBLE FLIER

There was a lot to like about the RAV4: a comfortable and stylish interior; surprisingly good performance with the powerful V6 adding a new fun-to-drive factor; and room for lots of stuff and large people. The only two nits to pick were that it seemed that refueling was frequent with a 15.9-gallon fuel tank and I wish Toyota would hinge the rear door so you could access cargo from the curbside as they did with the FJ Cruiser. Other than that, I still think that this is one of the most ideal options available for city folk who want a practical, flexible vehicle. **MB**

Join Anthony Barthel on the Curbside at www.curbside.tv for car show schedules, automotive discussions, a photo gallery and more.

Track the Facts



- Base Price: \$22,900
- Engine: 3.5-liter DOHC 24-valve SFI Dual VVT-i V6
- Ultra Low Emission Vehicle (ULEV-II)
- 5-speed electronically controlled automatic overdrive (ECT)
- Unitized body construction
- Electronic On-Demand 4-wheel drive (4WD)

DO NOT FORGET
THE CDS
AND HEAVY
EQUIPMENT.

You need **DJPower**,
the originators of MP3
mixing. Mix like your
existing mixer, plus
alot more.

- Auto & Manual Video & Audio
Beat Mixing
- Mix Video Like Pro Video Mixers
- Karaoke Player With Master Key
& Tempo
- Background Video, Graphics & Real
Time Camera
- RF Remote Control
- Mix DVD With MPEG Video
- Fully Customizable Hot Buttons
- Rip CDs, DVD's While Playing Your Gig
- Request Songs at Your Fingertips
- Program Your Set In Advance
- MPEG II Video Library Available
- Customizable Screen Fits Your Needs
- Control Lighting & Assign To
Individual Video Or MP3
- Time Sequence Lighting
- Touch Screen Interface
- Multiple Audio & Video Playback For
Separate Rooms
- Optional Wireless Control Tablet
- Easy Touch Screen Interface For
Guests' Requests
- Over 50 Different Awesome Video
Transitions
- Hardware Controller For Audio & Video
- DAC3 Controller

Don't settle for less.
Meet all your needs
in one box.



*The Best in Digital Audio
and Video Mixing*

DJPower International LLC 360 Childe Drive, Colorado Springs, CO 80906, USA

(719) 52-POWER
djpower@djpower.com
www.djpower.com

The First Note Is the First Impression

By Jay Maxwell

Even after fifteen years of full-time college teaching, the first day of class holds a certain level of excitement for me as I enter the room for those initial moments. Though there might be some students who have had me for a difference class in a previous semester (and a few who are taking me again for the same class), for the most part, it will be during those initial clicks of the clock when I first step into the room that their impression of me will be formed.

In a recent management class that only had ten students, I shocked them with my entrance. Instead of the traditional formalities, where a professor introduces himself as Professor Smith or Dr. Jones from behind the podium, I went to each student individually and shook hands and introduced myself using my first name only. The reason for my unique approach was to break down any artificial barriers that might come between the students the instructor and inhibit learning. My desire was to create a connection, instead of a barrier, between the students and me. The policy that I set was that even though I was their manager (teacher) for the next few weeks, I respected them as my equals and my request was that they call me by my first name. The first impression was made before I handed out the syllabus for the

There are many choices for the DJ to use in making the connection with the crowd, to say that it's going to be a fun event.

course. It is the syllabus that actually tells what the course is all about—how many chapters will be covered, how many tests given, and whether a paper and presentation will be required—but what I was all about had already been laid out within the first few minutes of class. The connection between the facilitator (the teacher) and the students had been established.

PARTY PRELUDES

Likewise, at an event, a connection needs to be made as soon as possible between the facilitator (the disc jockey) and the crowd. Naturally, a bridal couple and their guests or those at a corporate function are expecting to spend a considerable amount of time on the dance floor once the party begins. Prior to that time though, what will

form their first impression for the mood of the event? It's rare that at any event where a meal is a large part of the event that dance music will begin immediately. Instead, some other form of music will paint a picture of sound and should fill the hall with uplifting melodies. There are many choices for the DJ to use in making the connection with the crowd, to say that it's going to be a fun event. Even though you should ask the bride and groom or the corporate event coordinator what they prefer to be played, they will typically ask you for suggestions. Many categories of music can be offered that are appropriate, but two currently seem to be extremely popular: Modern Rock and American Songbook.

For the past several years, most of our brides have asked for a large mix of American

PARTY PRELUDE MUSIC

MODERN ROCK		
	SONG TITLE	ARTIST
1	BETTER TOGETHER	JACK JOHNSON
2	PUT YOUR RECORDS ON	CORINNE BAILEY RAE
3	YOU'RE THE WORLD TO ME	DAVID GRAY
4	STAY (WASTING TIME)	DAVE MATTHEWS BAND
5	BY MY SIDE	BEN HARPER
6	BUBBLY	COLBIE CAILLAT
7	SAVE ROOM	JOHN LEGEND
8	THANK YOU	DIDO

AMERICAN SONGBOOK		
	SONG TITLE	ARTIST
1	WAY YOU LOOK TONIGHT	FRANK SINATRA
2	SITTIN' ON TOP OF THE WORLD	DEAN MARTIN
3	LOVE IS HERE TO STAY	FITZGERALD/ARMSTRONG
4	L-O-V-E	NAT KING COLE
5	COME FLY WITH ME	FRANK SINATRA
6	EVERYTHING	MICHAEL BUBLE
7	LET'S DO IT (LET'S FALL IN LOVE)	BILLIE HOLIDAY
8	TOO MARVELOUS FOR WORDS	ELLA FITZGERALD



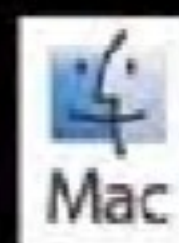
MegaSeg™
dj software



VERSION **4.5** NOW AVAILABLE

Simplicity and Flexibility, mixed with Power.
Built for Mac. Compatible with the iTunes Store.

megaseg.com/mb



MegaSeg, the swirl logo, and Fidelity Media are trademarks of Fidelity Media, Inc.
Mac, iTunes and iPod are registered trademarks of Apple, Inc. © 2008 Fidelity Media, Inc.

9	INTO THE NIGHT	SANTANA / CHAD KROEGER
10	SUPER DUPER LOVE	JOSS STONE
11	UPSIDE DOWN	JACK JOHNSON
12	WAY I AM	INGRID MICHAELSON
13	HEY THERE DELILAH	PLAIN WHITE T'S
14	LOST WITHOUT U	ROBIN THICKE
15	POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD
16	WHERE ARE YOU GOING	DAVE MATTHEWS BAND
17	STEAL MY KISSES	BEN HARPER
18	PURIFY ME	INDIE ARIE
19	STRANGERS IN THE NIGHT	CAKE
20	BANANA PANCAKES	JACK JOHNSON
21	DAUGHTERS	JOHN MAYER
22	KIND & GENEROUS	NATALIE MERCHANT
23	WHEN THE SUN GOES DOWN	UNCLE KRACKER
24	BLEEDING LOVE	LEONA LEWIS
25	GOLD TO ME	BEN HARPER
26	SOME KIND OF WONDERFUL	JOSS STONE
27	DO YOU REMEMBER	JACK JOHNSON
28	ONE I LOVE	DAVID GRAY
29	HERE WITH ME	DIDO
30	DREAMGIRL	DAVE MATTHEWS BAND
31	I'D LIKE TO	CORINNE BAILEY RAE
32	IF THERE'S LOVE	CITIZEN COPE
33	SUN COMES UP	JOHN LEGEND
34	LOVING YOU	PAOLO NUTINI
35	LOVE LIKE THIS	NATASHA BEDINGFIELD
36	LOVE OF MY LIFE	SANTANA / DAVE MATTHEWS
37	NEVER KNOW	JACK JOHNSON
38	FIRST DAY OF MY LIFE	BRIGHT EYES
39	GREEN EYES	COLDPLAY
40	LOVE SONG	311

9	I GET A KICK OUT OF YOU	FRANK SINATRA
10	S' WONDERFUL	DIANA KRALL
11	MOONDANCE	MICHAEL BUBLE
12	YOU'RE NOBODY 'TIL SOMEBODY LOVES YOU	DEAN MARTIN
13	ALMOST LIKE BEING IN LOVE	NAT KING COLE
14	FLY ME TO THE MOON	FRANK SINATRA
15	YOU ARE MY SUNSHINE	RAY CHARLES
16	JUST IN TIME	TONY BENNETT
17	FOR ONCE IN MY LIFE	MICHAEL BUBLE
18	I'VE GOT YOU UNDER MY SKIN	FRANK SINATRA
19	LOVE IS THE TENDER TRAP	SAMMY DAVIS JR.
20	SOMETHING'S GOTTA GIVE	ELLA FIRZGERALD
21	AIN'T THAT A KICK IN THE HEAD	DEAN MARTIN
22	YOU MAKE ME FEEL SO YOUNG	FRANK SINATRA
23	FEVER	MICHAEL BUBLE
24	STEPPIN' OUT WITH MY BABY	TONY BENNETT
25	I'VE GOT THE WORLD ON A STRING	FRANK SINATRA
26	HOORAY FOR LOVE	ELLA FITZGERALD
27	LET THERE BE LOVE	NAT KING COLE
28	I COULD WRITE A BOOK	HARRY CONNICK JR.
29	I ONLY HAVE EYES FOR YOU	ELLA FITZGERALD
30	YOU ARE THE SUNSHINE OF MY LIFE	FRANK SINATRA
31	BEST IS YET TO COME	MICHAEL BUBLE
32	TAKING A CHANCE ON LOVE	JANE MONHEIT
33	I'VE GOT MY LOVE TO KEEP ME WARM	ELLA FITZGERALD
34	IT TAKES TWO TO TANGO	LOUIS ARMSTRONG
35	YOU'D BE SO NICE TO COME HOME TO	NANCY WILSON
36	TRUE LOVE	DEAN MARTIN
37	I CAN'T BELIEVE YOU'RE IN LOVE WITH ME	BILLIE HOLIDAY
38	EXACTLY LIKE YOU	BING CROSBY
39	I CAN'T GIVE YOU ANYTHING BUT LOVE	SARAH VAUGHAN
40	FROM THIS MOMENT ON	ELLA FIRZGERALD

The lists above represent songs from two distinct genres: Modern Rock and American Songbook. These are two of the most frequently requested styles of music brides ask for during the first hour of their wedding reception. Both lists have something in common: they contain uplifting songs, typically about love and romance. The tunes are catchy and the lyrics are meaningful. Setting the right mood as soon as the first guest walks into the room is as important as knowing what to play during the dance portion of the event.

Songbook, including love songs by Frank Sinatra, Dean Martin, Ella Fitzgerald, Louis Armstrong, Nat King Cole and others. These artists created their music several generations ago, but the songs still sound fresh, even to a younger audience. Artists like Michael Buble, Diana Krall, and Harry Connick Jr. have taken many of the classic songs from the 1940s and 1950s and added their own unique qualities to help revive these standards of yesterday and give the songs a fresh feel. Often a good helping of "lively" or "urban" jazz is mixed in as well, with well known artists like George Benson (*Breezin'*), Grover Washington Jr. (*Mr. Magic*), David Sanborn (*The Dream*), Lee Ritenour (*Early A.M. Attitude*) and Earl Klugh (*Magic in Your Eyes*). By supplementing songs by these jazz artists and others with the American Songbook, there should be no doubt that a classy, yet upbeat event is in store for the evening.

ROCKING CAREFULLY

A newer trend among wedding couples is the requesting of more contemporary hits for the opening music—"romantic" Top 40 hits by artists like Jack Johnson, Dave Matthews, David Gray, Joss Stone, and Ben Harper. These artists and the others on this issue's list dish out some smooth helpings of toe-tapping love jams. At times a

bride will simply request the artist and will leave the particular song selections up to us. However, there are times when she will select some of her favorite tunes and create a list for us.

What is interesting about most lists that brides in particular create is how inappropriate some of the songs are for the reception, if one actually listens to the lyrics. For example, U2's song "The Sweetest Thing" is a great song musically and the catchy lyric of "oh, oh, oh, the sweetest thing" is what everyone hears. But the song is actually about a lost love. All the other lyrics like, "I'm losing you," "I got black eyes" and "I wanted to run but you made me crawl" clearly indicate that this song wasn't written to be played at a wedding event. At many a wedding, I must confess that "What Would You Say," one of my favorite Dave Matthews hits, floated from my speakers. However, after looking at the lyrics and seeing "fleas and ticks everywhere" and "I was there when the bear ate his head" I questioned my judgment and have taken that one off my list of songs to set the mood before a couple begins their festivities.

These genres are by no means are the only ones that get requested by our clients. Instead of modern rock, some couples want reggae music, beach music, or country love songs. During

the holiday season, we often get requests for Christmas music to fill the social hour bill. Many people also prefer music that falls in the time gap between the American Songbook period and Modern Rock, including artists like Van Morrison, James Taylor, Chicago and Jimmy Buffett.

Regardless of what era or style of music that you play to set that first impression, remember two things. First, the music should be relatively light but lively, and the lyrics should be appropriate for the occasion; obviously, for a wedding reception it should be romantic. The second and final thing to remember is that you should be sure to read the crowd and know when to change the music from background to dance music, before someone yells to you, "Play Something We Can Dance To!" **MB**

Mobile Beat's resident musicologist since 1992 (in every issue since #11), Jay Maxwell runs the multi-unit, multi-talent entertainment company, Jay Maxwell's Music by Request, LLC, in Charleston, SC. He is also a professor of Mathematics and Business at Charleston Southern University. His passion for detail and continuous research of clients' requests can be found not only in this column, but also in his annually updated music guide, Play Something We Can Dance To.

ALLn1

(All-in-one) n. A totally self-contained, super-powerful, touch screen based computer that grabs the competition by the ear and shakes them down for their lunch money.



Easier

The ALLn1 is...

compact enough to ride in the passenger seat and light enough to carry up stairs
easy to set-up when compared with typical laptop solutions
intuitive to use, with every software function literally at your fingertips

Professional

The ALLn1 is...

solid in form like a professional piece of sound equipment should be
powerful in design to assure you keep the party hoppin'
flexible in concept to let your creativity shine through

Logical

The ALLn1 is...

more full featured than ANY laptop configuration could dream of being
more upgradeable to match your needs for years of consistent service
more affordable than ANY comparable laptop configuration



See why the ALLn1 is the world's greatest DJ Computer

888-521-9806

www.ProDJpc.com

STATE OF THE KARAOKE NATION

It's a roller coaster ride, but the big sing-along continues

By Ron Ralph

Karaoke has been a mainstay for bars, nightclubs, private parties and other special events since the 1980s. At one point it seemed like karaoke was available at nearly every nightspot in Anytown, USA. But lately, it seems like the Karaoke flame is dimming. So what in the world is going on in the Karaoke Nation?

MUSICAL MIGRATION

According to Toni Roberts, a representative from Chartbuster Karaoke, there are many changes going on in the karaoke industry. With record sales of karaoke players for home use, the bulk CD+G purchases has clearly shifted from KJs to the end user at home. People are staying home and hosting their own parties rather than going to bars.

With fewer people going out to sing, bar owners have resorted to alternative entertainment such as Bar Bingo, Texas Hold 'Em, and video game competitions with games such as *Rock Band*, *Dance, Dance Revolution*, and *Guitar Hero*. Some have gone back to having a live band or DJ, while some have added an "internet jukebox" rather than pay for outside entertainment.

Chartbuster has recognized the shift and is preparing for the future. They are doing away with the 15-song instrumental *Pop and Country Hits* format and going to a 10+10 multiplex format. They are also releasing a *One-Hit Wonders* pack soon, and have completely upgraded their studios for the digital age.

SHOW ME YOUR LICENSE

There have been fewer CD+Gs produced lately because of copyright and licensing issues. According to Chris Emrie of Sound Choice, the old policy was "Record Now, License Later." However, that caused problems. Now manufacturers must apply for a license to record before the recording takes place. It could take up to 120 days or longer for approval from the record labels, which delays releases of CD+Gs. Sony has sued a number of manu-

facturers for copyright infringements, causing a few karaoke labels to shut their doors for good. In the end, there may only be four or five karaoke labels to choose from.

ASSAULT ON SALES

Even with the rise in popularity of home-based karaoke, according to ProSing, Sound Choice, Chartbuster, and Ace Karaoke, sales of CD+Gs are down drastically from a few years ago. They all stated that illegal file sharing, bootlegging, illegally copied hard drives being sold on eBay, and pirated discs, along with the state of the economy, have all hurt the sales of karaoke CD+Gs. Their legal teams are shutting down illegal websites daily, but as soon as one is shut down, another pops up. Until these sites are shut down for good, sales will continue to drop.

"With the decline in sales, it means less revenue for the manufacturers. With sluggish sales, it makes it hard to justify the cost of producing a CD+G, even with the proper licensing", laments Emrie. But, he says Sound Choice is here to stay and is preparing for changes just like other manufacturers.

KARAOKE ROLLER COASTER

I spoke with various DJs and KJs as I was gathering information to write this article. Some stated that karaoke has completely died out in their neck of the woods, while others reported that karaoke is as strong as ever. Some noted a shift from performing in bars to just offering karaoke at private events. Some KJs are still using CD+Gs, while some have gone completely digital. Some also observed that karaoke is more popular during the warmer months rather than the colder ones.

There will still be many changes in store for karaoke in the future; but I also feel that karaoke is here to stay. For those of us that offer it, we just need to hang on through the ups and downs—just like on your favorite roller coaster ride! **MB**

Ron Ralph is the owner and operator of A DJ To Go in Pensacola, with well over 15 years of experience as a mobile entertainer. He has performed at over 2,400 events. Ron served for 11 years in the US Army and also holds a BA in Elementary Education. Karaoke is a major component of his entertainment business.



Catch a Karaoke Star

There's a new trend going on in the karaoke world. It's called "Rock Star Karaoke." At first, I thought it was a video game. Rock Star Karaoke involves an actual live band playing select karaoke songs. Singers choose their song and they go up on stage to perform as the lead singer. Words are still scrolled on a blue screen, but the difference is that there is a live band playing instruments, which creates more audience interaction, and a very realistic experience for the singers.

RIP IN A ZIP WITH **TT RECORD!**

American Audio's TT Record Makes It Fast and Simple For Anyone To Convert Vinyl Records To Digital MP3 Files Without Even Using A Computer Or Software!



TT Record
\$199.99 ea.†



*Includes headshell
high quality cartridge
45 RPM Adapter!*

Now DJs - or any music lover - can digitize their vinyl records at the touch of a button with American Audio's new TT Record.

The TT Record converts old 33 and 45 RPM records into digital MP3 files and records them directly onto an SD card or USB memory stick.

For a Limited Time, a USB card reader & 1GB SD card are included in each TT Record Box!*
(\$29.95 value)*



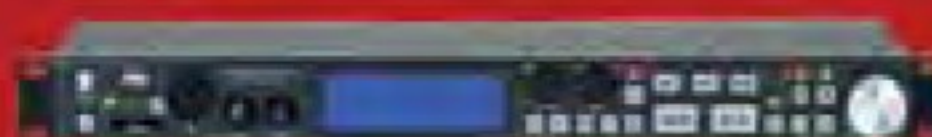
Plug your SD cards on these New Products



SDJ1
\$299.99 ea.†



D-Record
\$299.99 ea.†



Media Operator
\$299.99 ea.†

AMERICAN AUDIO

©2008 American Audio® Los Angeles, CA 90040
Specifications subject to change without notice. (Pricing & Specifications in U.S. dollars, dealer price may vary.
Distributed in Canada by: Sounds Distributions.
Toll Free: 800.26.SOUND • Local: 416.299.0665
Email: sdinfo@soundsdist.com

800.322.6337 / info@americanaudio.us
Contact us today to get your
2008 American Audio Catalog or an
Authorized Dealer in your area

www.americanaudio.us

THE KARAOKE KONUNDRUM

While karaoke is as popular as ever, providing it means major challenges

By Mike "Dr. Frankenstand" Ryan

Karaoke finds itself in a difficult situation these days. The conundrum for KJs and manufacturers alike is how to keep offering an entertainment service that so many people enjoy, in the face of growing legal challenges and the digital revolution. Yet, despite the lack of an all-encompassing solution to the dilemma, karaoke's consistent draw seems as strong as ever. The following report looks at a few aspects of the karaoke crisis but also karaoke's enduring appeal.

"KARAOKE KOPS" HANDCUFF INDUSTRY!

Karaoke nightspots and their KJs are getting busted for playing illegal karaoke music. Here's the proof: First up on a Google search for "karaoke lawsuits" finds the settlement of a court case against the Bull & Bear Pub in Hanover Square, Syracuse, NY.¹ The lawsuit was filed against the bar by the American Society of Composers, Authors and Publishers (ASCAP) for karaoke music copyright infringements. I'd heard rumors of the so-called Karaoke Kops before, but this lawsuit confirms it. ASCAP hired a private investigator to stake out the bar and to make a list of the karaoke songs he recognized. His report resulted in the lawsuit. The good news is the bar only had to pay \$1,000 to cover licensing fees. Unfortunately, the pub also stopped holding karaoke nights.

Ace Karaoke Marketing Specialist Marisol Espino thinks it's a selfish situation: "Personally, it is very disappointing that music has gotten so 'owned.' I understand that many people contribute to the production of a track and they all deserve their share, but I still hope that there can be some sort of compromise so that people can enjoy singing their favorite songs at their local bar without having to look over their shoulders."

Several KJs say they fear that eventually the only karaoke shows they will be able to do will be with oldies, since most of those songs (unfortunately for the artists) aren't subject to royalties and/or licensing fees.²

BOTTOM-FEEDING FRENZY

While researching this article I found that a lot of professional KJs are singing the blues. Because karaoke music is expensive (compared to regular CDs) illegal downloading continues to be a problem. And that's a sour note for legal KJs trying to make a decent living. Eric Godfrey, owner of Starz Entertainment and President of the Phoenix Arizona ADJA chapter explains: "Today, for a very small investment, anyone can download a ton of songs on illegal sharing sites and start a low-quality, no-talent karaoke show—sometimes for as little as tips and/or a beer tab. Bars are notorious for not caring about quality and they just feed the frenzy as they get cheaper and cheaper hosts, fail, go out of business, new owners take over, use new cheap karaoke, and the cycle repeats." Godfrey says these "hobbyist" karaoke "hosts" are killing the industry.

HARD-DRIVING KARAOKE ON THE DOWNLOAD

Computer KJs may face DAs if they don't change their WAVs! Some of the bigger karaoke music companies are arguing, in court, that if you use a computer to play karaoke music instead of their original karaoke disc, then you are breaking the law. Shelby Wood, Business Affairs Director of Sound Choice explains in this recent press release: "Sound Choice has never given anyone the permission or licenses to download or copy any Sound Choice music to any type of hard drives for commercial use or any other type use because there is no licensing available for hard drives. The publishers will not extend licensing for hard drive products. It is illegal to copy music to a hard drive for commercial use. The Fair Use Act of 1992 provides for personal use only, not commercial. In other words, if a DJ or KJ has five rigs operating commercially, they should have five original sets of discs in use, not stored or on file, to operate legally."²

John Varga with The Karaoke Station, a kara-



oke store in Bedford Hights, OH confirms this. He says lawyers told him: "CD+Gs are copy-written to be used in that format only and that once you change the format of the music (upload or copy) then it becomes a copyright infringement."

However, I stumbled upon a "visual" glimmer of hope. IP Justice, an international civil liberties organization, has a different opinion: "While it seems at first blush that a karaoke CD+G would be considered a digital musical recording for purposes of copyright law, in fact, in the one case that has considered the question, the courts at both the district court and appellate court level determined that because of the display of the lyrics in conjunction with the music playing, a karaoke CD+G is an audiovisual work, not a sound recording." Additionally IP Justice states that "given the specific exceptions for digital music and software already in the copyright law, and the underlying positions reflected in those exceptions, it seems obvious that making a copy of a karaoke CD+G for backup, archive, or other personal uses should be considered a fair use of the copyrighted work embodied in the karaoke CD+G... No court has held that KJs have fewer rights than other consumers to copy

portunity to increase their capital. Look at Disney and Motown for instance; they bring out their own karaoke discs with music from the library they own, and they're doing great!"

KARAOKE'S HEART AND SOUL

Despite the legal rumblings, karaoke is still just about having fun! Even the people who can't carry a tune, like myself, still love to try to sing... that's part of the fun. And speaking of all the William Hungs out there, the *American Idol* television phenomenon continues to have a positive impact on karaoke.

"It's had a huge effect!" affirms Eric Godfrey. "Everyone out there wants to try to sing their favorite songs and get their big break. Karaoke bars provide them the stage to practice and develop."

George James of George James...Entertains, a DJ/KJ from San Diego and a great singer himself, says karaoke is popular with all ages: "I have singers from kids to senior citizens that come to my shows. Solo singers are without a doubt the most common but duets are also very popular. You occasionally have someone singing and a bunch of his or her buddies jump in and add to the fun. It all depends on the venue. Everybody is

Illegal downloading continues to be a problem. And that's a sour note for legal KJs trying to make a decent living.

their CD+G discs onto a computer or other hard drive. Indeed, it is very much industry practice to make such copies for archival purposes, and also provide a larger selection of music to customers than could be transported on many CD+G discs. In today's digital world, the law would produce a silly result if it required KJs to be limited to the number of physical CD+G discs that they could carry at one time."⁴

Espino agrees: "Everything is slowly shifting toward hard drive systems. People don't want to switch discs anymore. Our Ace Karaoke-On-Demand player, the Acesonic KOD-800, is one of our best sellers among first-time buyers. It comes with 2,000 songs built in and it is extremely easy to upload new songs. You just place the CD+G, VCD or regular audio CD into the DVD drive, press play, press record, edit the song titles and assign song numbers. Once it's done recording, it's in there forever. KJs and karaoke enthusiasts no longer have to worry about their discs getting scratched or stolen! Also, what I think is going to have to eventually happen is record companies are going to have to realize that karaoke is not something that is going away. In fact, I don't understand why they haven't seen this as an op-

usually just out to have fun. I have a lot of singers who really 'put on a show.'

And how does James handle the occasional caterwauler? "I personally just tune out the bad singers. It's all about having FUN, so everyone has the opportunity to be 'in the spotlight'—but I may turn them down a little." John Varga says in the Cleveland area they have their share of off-key singers: "It's always nice to have 'good' singers but some are way too serious. This is karaoke—it's 'fun for all.' Have a few drinks, sing a couple songs and go home happy and entertained a little."

Karaoke faces its challenges, but it still comes down to helping people enjoy the fantasy of stardom for a brief moment in time. Ladies and gentlemen, lets close the show on that positive note. **MB**

Mike Ryan started out writing for news radio, and has been a SoCal DJ on KGB and KSDS. He mobiles as Mike on the Mike, and works part time as a DMC tour guide. He is also the inventor/owner of Frankenstand Powered Speaker Stands. He has been the President of the San Diego Professional Tour Guide Association, a board member of his local NACE chapter, and is a member of the San Diego Chapter of the ADJA.

NOTES

1. Accessed at the Central New York Business Journal website: www.cnybj.com/fullstory.cfm?article_id=4530&return=frontpage.cfm
2. See further discussion on this topic at www.karaoke-forum.com
3. Accessed at www.bigbrothersproductions.com/trademarkpressreleases.pdf
4. Accessed at www.ipjustice.org/wp/2007/02/22/karaoke_legal_myths/

ROCKING THE BOAT

DJ experiences “changes in latitudes, changes in attitudes” with Princess Cruises

By Jake Feldman

As a DJ, I have always wondered what it would be like to perform in different cities or even in different parts of the world for diverse audiences. I like to stay on my toes and know that I am at the peak of my game—which is entertaining. When I was approached about performing on a cruise ship, I was a little skeptical at first. My first question was why did they want a mobile DJ?

Many of you who have been on cruise ships have experienced the floating nightclub with a DJ. And said DJ probably had limited musical knowledge and performing ability and more than likely performed the same show night after night—leaving you starving for more.

BE OUR GUEST

Princess Cruises, an innovator in luxury cruises, is once again pioneering onboard entertainment with their unique Guest Entertainer program. In this program, experienced disc jockeys can perform not as a member of the crew, but technically, as a guest. Unlike crew, guest entertainers can interact and socialize with guests both while their working and when their not. Guest Entertainers can also enjoy the exquisite dining facilities, spa facilities, and experience excursions just as a guest would. On the flipside, a Guest Entertainer also gets to use crew facilities such as the crew bar and receive crew discounts on the ship. The purpose of this groundbreaking program is to increase the quality of entertainment available

both in the ship's nightclub(s) and for other on-board activities.

But why mobile DJs? For one, mobiles are used to performing to diverse audiences, which is what a cruise ship is. Being well-versed in every type of music and having good mixing skills are part of the Guest Entertainer job description. Crowd interaction is also a major reason why Princess is leaning toward mobile jocks, because for an average event we are not only taking requests, but giving announcements, reading the crowd, and making conversation with guests. We also know a good bit about their equipment, which could come in handy in the middle of the ocean.

THE VOYAGE BEGINS

On a bleak Midwestern day, I took off for the sunny shores of Ft. Lauderdale, Florida, where my ship, the *Caribbean Princess*, awaited. After clearing security (which is much tighter than at an airport), I went through orientation and was shown to my accommodations. In my room I prepared for what was soon to be one of the best gigs of my life. Here now, I present to you the top ten reasons for joining the Guest Entertainer Program for Princess Cruises:

#10. THE WEATHER

On the dates of my cruise, Des Moines, Iowa (Mobile Beat HQ) was under what might be termed a “Seattle Month.” It was cold, wet and dreary; people were generally depressed. That all changed when I touched down in sunny South Florida and took in the view from the deck. Not only was I no longer moody due to sunlight depletion, I was excited to be doing what I love to do for a whole new audience. Throughout my trip, the weather was great and a nice change. Those jocks from California may be interested in an Alaska cruise, but I was right at home sailing the high Caribbean.





Rocking the crowd at a hundred feet above the sea while sailing under the stars is a unique experience that must be lived to be appreciated.

#9. ONBOARD EVENTS

As those of you who are cruise fans know, there is much to do onboard a ship as big and beautiful as the *Caribbean Princess*. Aside from general cruisers, special groups may be onboard for weddings, anniversaries, and birthdays. If called upon, Guest Entertainers may perform at weddings and other parties during the day. Talk about an interesting wedding reception!

#8. ENTERTAINING VACATIONERS

Most of us have dealt with people stressed-out from planning important events in their lives. On a cruise, there is one main objective: to have as much fun as possible. It is an entirely different groove and feels great to be helping people have the best vacation possible. People are relaxed, drinks are flowing, you're relaxed; the sun is shining (or you're under a beautiful moonlight glow) and all the worries of normal life are wafted away with the breeze.

#7. ACCOMMODATIONS

Princess takes good care of its crews. The cruise line handles standard airfare to and from the port as well as transportation, in most cases, to and from the airport. Once on the ship, you will be pleasantly surprised at the room and board provided. (Normally GEs enjoy passenger cabins.) Sometimes, as in my case, Guest Entertainers stay in a crew cabin; mine was as comfortable and clean as any passenger berth.

As a guest entertainer, you also have the privilege of using both guest and crew recreation facilities. In the guest areas you can enjoy virtual golf, a full fitness center and spa, movies under the stars, shopping, lounge entertainment and Broadway-style shows. The crew enjoys a crew-

only lounge and bar, crew store, and special crew parties.

#6. POOLSIDE PARTIES

Kenny Chesney once sang, "Now I know how Jimmy Buffett feels," and that was entirely my attitude when soaking up rays on the ship's deck. The beautiful scenery everywhere, combined with buffets and a refreshing pool make the poolside party atmosphere hard to beat. As part of your duties as a GE, you may be asked to perform at these events.

#5. THE FOOD

Studies have actually shown that a major reason people go on cruises is the outstanding cuisine. From the formal dining rooms to the 24-hour buffet to the onboard steak house, there are a lot of great options for nourishment. As a GE, you can dine in whatever facility you choose, with whom-ever you would like, which makes the experience all the better.

#4. VACATIONING WHILE YOU ENTERTAIN

Sailing and entertaining aboard a cruise ship is a great way to spend your "dead" time as a mobile DJ. All of the distractions from daily life are gone; you are making great cash; and almost all of your everyday living expenses are suspended. If your true passion is DJing, doing it while on your vacation should re-energize you for life in general.

#3. PORT EXCURSIONS

I have always wanted to travel and do things beyond the normal grind, as well as see things that I may never have the chance to see again. As a Guest Entertainer, you have the opportunity to go on excursions with guests when arranged

in advance. You can swim with stingrays, see the Turk Islands on a motorcycle, or snorkel on a coral reef. Also, the shopping in a lot of ports is diverse and often cheaper than anything you will find around home.

#2. FREE TRAVEL

As mobile DJs we may think we "travel" a lot, but as a GE you wake up either at sea or in a different port every morning, in some of the world's most exotic locales. Besides the airfare to get you there and the excursions to keep you entertained, Princess also covers your meals—which essentially means you're traveling for free. Actually, it's better than free, because you receive a healthy paycheck for a job well done and little or no heavy lifting!

#1. ROCKING THE BOAT ALL NIGHT LONG.

Not only are you entertaining people on vacation, you are the official party director in the most exclusive onboard nightclub, in my case, the Skywalker Lounge. The lounges on Princess are unique, as they are on the extreme aft (rear) part of the boat. Featuring nearly 270 degrees of viewing, the lounge has a panoramic atmosphere that cannot be summed up in this limited space. Rocking the crowd at a hundred feet above the sea while sailing under the stars is a unique experience that must be lived to be appreciated. I certainly won't forget it for as long as I live.

There you have it—my top ten reasons to sail with Princess Cruises as a part of their groundbreaking Guest Entertainer Program. It was a shipful of fun. As I told my guests, see you next time, off the coast of somewhere beautiful! **MB**

Marz Moves the People

Marcellus "Marz" Lawhorn brings Charizma to the party

By Ryan Burger

RB: How did you enter the DJ business?

ML: I got into the business because I loved to dance. The short story is that I was discovered by Walter Payton. I was dancing in his club...he wanted me to be a party starter at both of his clubs. Eventually he made me a happy hour DJ. Three months later he put me in charge of a club that he was part of, and 6 months after that he put me in charge of his #1 club in Chicago. A year and half later I was head of entertainment...

RB: How about the move from club to mobile—how did that come about?

ML: In 1994 I went into the private sector after being approached by a motivational speaker for kids who owned an entertainment company. He told me I had the right stuff for working with kids as a motivational speaker. It was an easy fit for me; I could speak during the day and do the clubs at night. Eventually I made the move from clubs to the private sector and haven't looked back.

RB: What is your main emphasis in terms of gigs?

ML: I'm personally doing family celebrations with adults and kids together, I'm marketed so I can do bar/bat mitzvahs and weddings...I won't do proms, but I will do 8th grade graduations. I just love the younger ages. The high school events we do are usually connected with an event we did for the younger ages.

RB: What would you say sets you apart from other services?

ML: What is unique about Charizma and the way we approach things is that we have taken



a human approach about the business. We can't do an event unless we know something about you and your family, your guest of honor or your kid. We try to be just an extension of the family at the event, and it takes a lot of knowing what to ask and less of telling them what you can do for them. I think we spend 20 hours with each client over a period of a year to a year and half. Things like sitting in my office a year before the event, or going to a site inspection with them so they feel more comfortable. Whatever the clients really want to do, I have the option to tell them what makes sense or doesn't make sense. I don't want them to say "I had a great party, BUT..." I always tell my guys that if there was a "but" it never was a great event.

RB: Do your style and attitude flow down from you to your staff? If so, how?

ML: My staff have a major barrier that they have to jump over, as they are compared with me all the time. Marz = Great Party. I train them to ask the questions that make them feel comfortable that they can be in charge. It's really about leadership. Clients can look at them and know that I'm not worried and this guy has it.

RB: What drives you? What are your influences?

ML: Life is my biggest influence—living it, and



Photos by Ervin Aquino - Photographic View - www.photographicview.com

enjoying it. Most people focus on what they don't have. I wake up each day and marvel at the most amazing life I have. My mom is my center of my universe, along with my family and my friends; those are the people that drive me. Inside the industry, Jeffrey Craig, Jorge Lopez, Mike Walter and even within my market, KC KoKoruz...these guys have been in the industry along longer than I have. I've only been in the industry for six years. I still consider myself in the infant stage.

I encourage everyone to go to the shows like Mobile Beat Las Vegas. Just one thing from that show can increase your business or your awareness about what you need to do—or what you should stop doing—and the camaraderie is just amazing. Being among your brethren who have similar challenges to you in running their businesses, you know that you are not alone.

RB: What does your typical gear setup look like?

ML: On equipment, I'm a Denon-based guy, along with Rane mixers, particularly the Mojo because of the feature of being able to jack in the front. I use Serato and I'm a Mac-based business. PA is light QSC amps with JBLs and EAWs. I use Sennheiser microphones and lights from Martin and Chauvet, with DMX. Technology has allowed mobile DJs to show that they have creativity and it helps make them seem larger than life. I'm totally excited about where it's taking us...but it will have to be a practical application of the technology that creates true entertainment

RB: Tell me more about who you are personally.

ML: I want to continue to introduce my daughters to music and play guitar. I play five different instruments and I want to help them to express their energy in dance and music.

Eventually I want to open an event facility that turns into a dance club when the scene hits correctly. And most importantly... the DJ will not have to load in through the kitchen!

What really shows how I feel about things and who I am, is the last event of the mitzvah season, 2007, that occurred on December 16th. I introduced the people by talking about my conversation with the mom at the meeting, and it brought down the house. The party belonged to the people. What is so memorable about this party is that when the end came, no one would leave the dance floor—"One more song...One more song!" It felt like a concert; I felt so humbled by that, for people to respond to me that way. I went home that night and I was sitting at home and I kissed my wife and my daughters in their beds. Then I went and sat on my couch and just said to myself, I love my job!

For more info about Marz and Charizma Entertainment (and to see a killer DJ website, by the way) go to www.doyouhavecharizma.com. **MB**



***GIG-MASTER**

180W PROFESSIONAL KARAOKE
DVD/CDG/VCD/MP3 SYSTEM
WITH GUITAR & KEYBOARD
INPUTS



***DA-9800RV**

600W PROFESSIONAL DIGITAL
KEY CONTROL AMP WITH DSP
REVERB & SONIC ENHANCER



***DVX-780K**

RACK-MOUNTABLE PROGRESSIVE
SCAN/DIVX, DVD/CDG/VCD/MP3
KARAOKE PLAYER



***CDG-9000PRO**

PRO DUAL TRAY CD/CDG
PLAYER WITH PITCH & DIGITAL
KEY CONTROL



***CLUB-8000**

2000W PRO CLUB SYSTEM
WITH (4) 15" VOCAL SPEAKERS
& STANDS



***MEDIA-JUKEBOX**

40GB HARD DRIVE MEDIA
PLAYER WITH DIGITAL KEY
CONTROL



***DVD-DUET**

80W SEMI-PRO DVD/CDG/
VCD/MP3 DUAL CASSETTE
AM/FM KARAOKE SYSTEM



***UHF-5800**

PROFESSIONAL 4-CHANNEL
WIRELESS MICROPHONE
SYSTEM



***VSP-M1**

MULTI-EFFECT DIGITAL SIGNAL
PROCESSOR/HARMONIZER/
MIXER



***DVG-555K**

5-DISC DVD/CDG/VCD/
MP3/MP4/PHOTO-CD
KARAOKE CHANGER



***TWISTER-II**

250W DIGITAL KEY CONTROL
CD/CDG/CASSETTE SYSTEM

Sing with the "BIG BOYS"

If singing is your passion, whether it's at home or gigging in clubs, you need a good set of tools to express yourself.

At VocoPro, we understand this, and have been designing and manufacturing professional-level Karaoke systems so singers can sing with total confidence. By listening to customer recommendations and feedback, many of our products have turned out to be the "world's first". Since our engineering team also loves to sing, you can be sure that each product will provide excellent features and sound quality.

Our diverse line of products offers a variety of equipment for singers of all levels, from in-home systems to club-level systems, all fully expandable to provide the ultimate in flexibility. Innovative products, great value, exemplary customer service and technical support are all the reasons to go with the number one name in professional Karaoke!

GO WITH THE PROS...
GO WITH VocoPro

OFTEN IMITATED...
NEVER DUPLICATED.

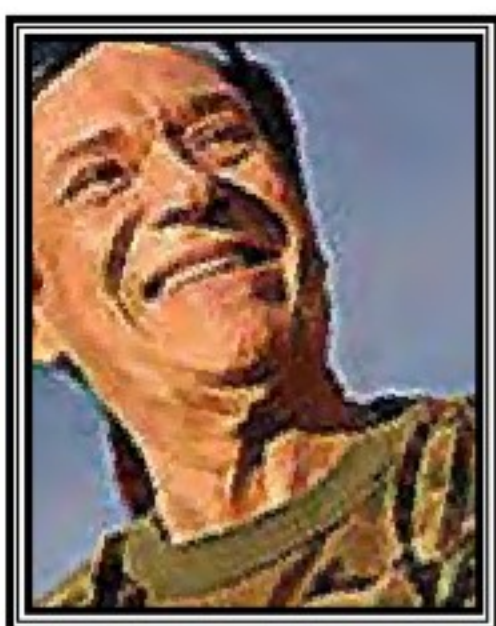
TOLL FREE: 1 (800)678-5348



VocoPro
ULTIMATE CHOICE OF KARAOKE ENTERTAINMENT
www.vocopro.com



***Industry's first**



Marketing's Greatest Ally

You'll need persistence to make your marketing into a masterpiece

By Jay Conrad Levinson

I won't wait. I'll tell you right off that marketing's greatest ally is your patience. More extraordinary marketing has bit the dust due to impatience on the part of the business owner than for any other reason.

You watch as the powerful stonecutter raises his hammer to hit the huge stone. He hits it hard, again and again. On the third blow, the stone splits in two and the magnificent statue inside is revealed. Think that means it took three blows of the hammer to do the big job?

You know it didn't. It took 500 and maybe 5,000 blows. That final blow wasn't crucial all by itself, but only as one of many blows that combined to achieve the stonecutter's goal. To a clueless neophyte observing, it took only three blows. But you, the stonecutter and me know the real truth.

The real truth is that marketing is a whole lot like stonecutting. Your dynamite website might not do the job. Your aggressive mailings might fall short as well. But your website and mailings, combined with your telemarketing, trade show booth, advertising, publicity and patience get the job done very nicely.

Which blow of the stonecutter gets the credit for the masterpiece? Which marketing weapon gets the credit for moving the prospect from off the fence and onto your customer list? It's the stonecutter's patience that gets credit for what he has hewn from the rock. It's your patience that wins the laurels for the profits generated by your marketing.

It takes a unique person to stay the course while blow after blow fails to hit home. It takes remarkable talent to remain with the marketing program when instant results are not produced. Yet, for many members of a time-conscious public, instant gratification is not quite swift enough. This is a characteristic of many people, the guerrilla marketer not included.

Great stonecutters know that there is no

rock they cannot split. They have more patience than any rock. Great marketing people know there is no challenge they cannot surmount. They have more patience than their competition.

Their behavior is demonstrated in both their restraint from making changes in their marketing programs and their willingness to continue executing a marketing strategy despite the absence of quick financial strokes.

The stonecutter picks a spot on the rock and hammers at it over and over. You pick a niche and aim for it, marketing over and over. Eventually, the rock splits. Eventually, the niche is occupied and dominated, the marketing goals attained. It didn't take genius as much as it took steadfastness.

Your life will be filled with frustration and anxiety if you expect your marketing, brilliant or otherwise, to produce superb results instantly. But if you give your program the time to penetrate minds and motivate behavior, to persuade and create desire, you will discover that marketing does indeed work and that patience is the age-old secret of success.

Marketing and stonecutting are different from most human activities. No stonecutter expects results in a hurry. But all stonecutters are positive that they can do the job they set out to do if they concentrate upon the results down the road rather than the hard rock surface facing them. Many small businesses are run by people who gaze intently at the rock surface. So short a gaze results in prematurely abandoned marketing campaigns.

Guerrillas do not even acknowledge the surface. It's insignificant compared with what they will hew with their patience. This farsighted approach illuminates the way to their goal. They see that the way is not so much a route as an attitude. This is the attitude of the stonecutter. This is the mindset of the guerrilla. Both have what appears to the innocent as an impossible task. Both know that there is no way they will fail.

Success comes to those who market if they begin with a plan, if they continue breathing life into it, and if they have the patience to move beyond the need for instant results. **MB**

Your life will be filled with frustration and anxiety if you expect your marketing, brilliant or otherwise, to produce superb results instantly.

ULTIMATE STORES & SITE FOR YOU.



idjnow

PRO AUDIO | LIGHTING | VIDEO

Instant Credit - Up to 12 months NO INTEREST!

plenty of free parking



Babylon Location
1015 Sunrise Highway
(Intersection Rte 231 and
Sunrise North service Rd.)
W. Babylon, NY 11704
(Mapquest.com for details)
631 321 1700



Queens Location
181-24 Long Island Expressway
(South Service Rd.)
Fresh Meadows, NY 11365
(Mapquest.com for details)
718 762 0100

Unbeatable
Price
Selection
Service
Product knowledge

WWW.IDJNOW.COM



Hot new book debuted at Mobile Beat Las Vegas this February

"So You Wanna Go Digital?"

Introduction to Computer DJing & CPS by Charles E Snyder III

Have you ever wondered who invented the computer? Want to know who are some of the folks who are responsible for pioneering the way in CPS? Do you want to know which the better operating system is, Mac or PC? Would you like to have more than two dozen examples of programs, controllers and accessories for a CPS? All this and much more may be found inside, Foreword by Professor Jam - Director of the Computer DJ Summit and CPDJ/CPSME certification program.



Check out ProDJPublishing.com
or call 800-257-7635 ext 0
for a dealer near you!

ProDJPublishing

GOT MOBILE DJ-ING ON THE BRAIN? WE'VE GOT THE CURE.

SOUND • LIGHTING • VIDEO • MUSIC • PERFORMING

MBW.09

MOBILE BEAT LAS VEGAS • FEBRUARY 17-19, 2009
MOBILE BEAT LAS VEGAS CONFERENCE, SEMINARS, WORKSHOPS, LIVE PERFORMANCES, DJ CONTESTS, AND MORE! WWW.MOBILEBEAT.COM

SAVE THE DATE!
CHECK OUT EACH ISSUE OF MOBILE BEAT FOR MORE INFO
OR VISIT WWW.MOBILEBEAT.COM



Part-time Can Be All Good

Looking past the labels to what really matters

By Mike Ficher

Much ado has been made about whether or not working in the mobile entertainment industry as a full-time operator portends a better performance. Many—possibly drawing from the rich well of a self-serving aphrodisiac—contend that full-time status translates into a better performance for the client and, somehow, makes one a better entertainer. Huh? The always logical Mr. Spock would certainly challenge that conclusion.

BEEN THERE, DONE THAT

Yes, a full-time mobile entertainer will likely be a more experienced, simply due to having more gigs racked up. However, repetition does not necessarily translate into a full-time operator automatically being a better performer. And the argument that dividing your time between pursuits somehow dilutes one or the other lacks serious support.

For example, Jay Thomas, a successful TV and movie character actor, continued to host a morning radio show in Los Angeles in the late

The ability to earn a comfortable living through a single performance vehicle is frequently an unattainable reality—for all types of performers.

1980s and early 1990s even when his on-screen career ascended with recurring roles on *Cheers* and *Murphy Brown* and a starring role in a short-lived sitcom, *Married People*. Currently, he hosts a daily radio show on Sirius in addition to picking up film and television roles. Has his active movie and television career made him any less skilled as a radio personality—or an actor?

Rita Moreno has won a Tony, a Grammy, an Oscar and an Emmy. Hmmm...seems her varied career choices have not inhibited her ability to attract recognition from her peers and opportunities from producers and casting directors.

In 1988, Joe Cipriano was hired as the image voice of the fledgling Fox Network. Nearly 20 years later, the longtime radio personality still voices promos for Fox, ABC, Disney, Blockbuster, is the signature voice for the Food Network, and serves as the image voice for radio stations in major markets across America...yet still finds time to appear on camera in national commercials and other broadcasts, as well as in movies. The former host of the *World Chart Show* certainly has carved a lucrative and fulfilling career across several media disciplines.

Realistically, you cannot measure the quality of an entertainer by his or her status as a full-time or part-time performer. You measure entertainers by their performance, their charisma, their talent, their showmanship, their ability to deliver what the client wants.

SCHOOL DAYS

Some performers possess natural talent. Others are superb technicians, students of their craft who optimize delivery, intonation, and knowledge to compensate for solid but not spectacular talent. Some performers are consummate preparation mavens, focusing their energy through material memorization or ready access, planning for virtually any contingency.

An entertainer's full-time or part-time status is virtually transparent—a client seeks entertainment regardless of the status of the performer or the origin of their execution. If you excel, your status will likely sit far down on the list of client considerations.

THE NATURE OF THE GAME

First and foremost, mobile entertainers are in the

entertainment industry, which is known for its nomadic existence and competitive environment. The ability to earn a comfortable living through a single performance vehicle is frequently an unattainable reality—for all types of performers. Wearing many hats is a common and even desired method to draw a paycheck and broaden a skill base in entertainment.

How many actors wait tables or have other lines of work between gigs? How many radio personalities sell cars or have something else to fall back on between radio gigs? How many voice actors teach or have other steady non-entertainment employment? How many freelance feature writers also do public relations work?

When I speak at career day events, if a student aspires to a career in radio, journalism, television, or acting, I strongly encourage them to attend college and major in a field *other* than media and minor in their desired entertainment discipline. Why? Well, for one, the student will be knowledgeable about a field they might cover in print, radio or television journalism and, second, they have another skill to sell in the market should media jobs not be consistent.

How many entertainers have post-graduate, *non-performance-related* degrees? How many mobile entertainers dabble or work in voice acting, dance, radio, television or other media? Does engagement in other genres diminish their ability as mobile professionals? I think not.

WHAT REALLY MATTERS

Instead of debating the relative merits of full-time versus part-time status, the mobile entertainment industry can better invest its time in enhancing the opportunities for ALL entertainers to gain business, performance and entertainment skills that upgrade the entire profession.

Bottom line: Clients deserve and can expect a fulfilling performance, whether the performer is a full-time entrepreneur or a part-time entertainer. **MB**

Mobile DJ, dance instructor, emcee, voice actor, writer, teacher, and improv comedian, Mike Ficher owns and operates Dance Express mobile entertainment, based in Bend, Oregon. A four-time presenter and host at Mobile Beat conventions, Mike has been expanding the public's definition of the mobile entertainer since 1986.

New!

Tour X

EV Electro-Voice®

A host of innovative features and patent pending designs make Tour X the most exciting loudspeaker series available today:

- Breakthrough SMX woofers achieve incredibly low levels of woofer distortion without sacrificing sensitivity
- Aesthetically unique, patent pending Backbone grille design for superior strength and damage resistance
- Steep slope analog crossovers with elliptical filters that provide up to 36dB per octave slopes
- All new proprietary EV designed ergonomic handles and angled input panels
- Floor monitors with patent pending SST (Signal Synchronized Transducers) for near perfect driver phase summation

Call your NLFX Professional rep today to get your first pair of Tour X speakers!

NLFXTM
PROFESSIONAL

www.NLFXpro.com • 1-888-660-6696



MEET THE COOLEST MODELS FROM SOUTH BEACH

Whether it's blazin' the decks on the beach in Miami or announcing the first dance at the Shmeckman wedding, pro audio gear needs to be rock solid. Introducing SPYN... a new class of products over-built to withstand the heat and intensity of the Miami club scene as well as the rigors of the road. Designed with input from South Beach DJ's, musicians and club owners, our rugged line of affordable, cool running power amps and outboard gear will excite your customers as well as your company's bottom line.

Take Your Ears for a SPYN



SPYN

SPYN AUDIO, MIAMI FLORIDA 800-649-6093
Check us out on the web at www.spynaudio.com

The Popular Vote

Applying the lessons of politics to your campaigns for new clients

By Stu Chisholm

In this presidential election year, with the endless debates, primaries and news coverage of the candidates, we've been constantly reminded of our patriotic duty to vote. And voting, it seems, has become more than a once-every-four-year obligation, but also a popular pastime! A plethora of online opinion polls and TV shows like *American Idol* and *Dancing with the Stars* have entertained audiences with interaction in the form of voting.

Back in 2005, one of the more guilty pleasures in my home was *Rockstar: INXS*. INXS had been one of my favorite bands of the '80s and early '90s, and I found their search for a new lead singer irresistible, unlike most so-called "reality" shows. (I also managed to pick out the guy who would eventually win during the first episode, as my wife will attest!) It was my very first taste of recreational voting.

OK...and this applies to DJ work how?

CRITICAL THINKING

A large chunk of my friends are also DJs. I've also got to think that this is true of a lot of this magazine's readers. When I was first cutting my DJ chops, one colleague, who also was a music critic with a local newspaper, used to frequent the bar parties my partner and I used to throw. These were themed events; "Kickin' Country," "Motown Madness," "Ladies' Night" (all female artists) and so on. I began to notice a pattern to my friend's dancing; he'd run up with his date for some songs, but would occasionally stalk off, looking at me as if I'd insulted his mother for others. It didn't matter if the song I'd followed his favorite with had a perfectly matched BPM, or had been from



Votes were being cast, measured by bodies moving on the dance floor.

the same label or era. He was literally voting his tastes with his feet. This certainly wasn't unique to my colleague, but he was much more obvious about it, and after the gig would expand on his opinions. This was a form of in-depth feedback we don't normally get from our patrons or clients.

VIEW FROM THE BOOTH

From that point on, I began to pay attention to my dancer's "votes." To spot trends, I began keeping a program log, listing each song I played and the response it got, using a one to five scale. I also spotted huge differences between the responses I'd get at a typical wedding reception and the responses of my club patrons during the week. There was another parallel to politics: Wedding guests tended to be more conservative, prefer-

ring the tried-and-true, well-established music, whereas my club patrons were musically liberal, dancing to the hottest, trendiest tunes, tolerating the occasional old chestnut only if mixed into the set skillfully. In both cases, votes were being cast, measured by bodies moving on the dance floor.

VOTING BLOCKS

Some club DJs have been able to report their "votes" to official publications, such as *Billboard* or the now-defunct *DMA* (Dance Music Authority). Most mobiles have depended on the *Billboard*, *R&R* or *Gavin* music charts, which were the result of votes in the form of record sales or calls to radio station request lines. They were, and are, more honest than the typical reality show vote, since there are no organized groups mobilizing

to manipulate the result as has been the case for some reality TV shows. Votes from the charts and dance floor remain part and parcel of following trends and "reading the crowd."

AND THE CANDIDATE IS... YOU!

For mobile DJs, voting doesn't just pertain to the music. In fact, there are several votes taking place daily that directly relate to your business. For instance, do you check your daily, weekly and monthly stats on your website? Do you compare those stats to the number of emails or phone calls received? Each one of those represents a vote of sorts: The client found your site among the teeming millions in cyberspace, and then voted with their inquiry. This is the equivalent of the primary, and you are now among their candidates for the job!

Assuming they've also contacted other DJs, the next vote will be based on how well you respond to their requests for information, as well as the quality of what you provide. This is the DJ's equivalent to the stump speech. Again, your clients will compare and contrast what you presented as well as how you've presented it. To carry this analogy even a bit further, many political news pundits pointed out that the core issues candidates Obama and Clinton discussed were so similar that they had a hard time differentiating themselves from each other. A mobile DJ might have a similar problem, especially considering how many of us "borrow" ideas from one another.

A client might not see any major difference between their two (or more) candidates. Just as in politics, the winner may be decided based upon other factors, such as personality or professionalism. Or they simply might like you more than the next DJ.

Like professional pollsters, if you want to maximize the value of your voter information, you need to know more than just how many you've won. You must understand the thinking behind them. That means asking your clients for direct feedback. Most DJs have some sort of a follow-up survey, sent out after the gig, that they use to both improve their performance and use as a marketing tool. But what about the front-end vote? Have you ever asked a client WHY they selected you over another DJ service? If not, James Carville is crying! People whose job it is to get candidates elected take every opportunity to stick their proverbial finger in the wind and gather as much data as possible.

WAGING THE CAMPAIGN

In a very real sense, mobile DJs campaign every day. To be successful, we must learn from our losses. If you look back on the careers of most politicians, you'll quickly note that they lost many campaigns and votes. Their eventual success wasn't achieved by luck, but by noting what went wrong previously. A smart DJ will do the same. Ask your clients why they hired you. Even more importantly, ask those prospects who didn't hire

you exactly what it was that lost you the sale. It might bruise the ego a bit, but it could alert you to a problem with your presentation or marketing that you would never know you had, leading to more success down the road.

So rock the vote and watch your business and performances rock like never before! **MB**

Stu Chisholm, a mobile DJ since 1979, has also been a nightclub DJ in suburban Detroit, done some radio and commercial voice-over work, and has even worked a roller skating rink! Stu attended the famous Specs Howard School of Broadcasting and has been a music collector since the age of seven.



All Shure Wireless Microphone Systems are on sale at PlanetDJ.com!



SHURE ULX Professional Wireless Series

Representing a breakthrough in performance and price for both working DJs and musicians. Over 1400 selectable, pre-programmed frequencies are available, and Automatic Frequency Selection provides a straight shot to a clear channel. When you need performance, reliability and features, ULX has you covered! (As Low As \$829.99... call for sale price!)



SHURE SLX Wireless Series

Smart, Hard-Working Wireless! Professional DJs need powerful wireless tools that can be set up quickly and used confidently. Shure's rugged SLX UHF Wireless Systems exceed these demands with innovative automatic setup features, such as auto frequency scan and transmitter setup, exceptional wireless clarity, and legendary Shure microphones. Worry-free performance, every time. (As Low As \$599.99... call for sale price!)



SHURE PGX Wireless Series

It's never been easier to go wireless and sound like a pro. Shure's PGX Wireless brings the superior sound of Shure Microphones together with innovative setup features in eight easy-to-use packages. With an included carrying case, PGX is the perfect system for DJs on the go. (As Low As \$379.99... call for sale price!)

SHURE Wired Microphones

- SM87A** - A sensitive condenser vocal microphone features a smooth, tailored response for a warm, accurate sound.... **\$279.00**
- SM86** - A rugged condenser microphone that features a tailored frequency response for clear reproduction of vocals. Built-in three-point shock mount and two-stage pop filter... **\$179.00**
- SM58** - A legendary Shure vocal microphone, tuned to accentuate warmth and clarity... **\$99.00**
- PG58** - A rugged microphone tuned to accentuate the clarity of voice... **\$59.00**
- PG48** - An excellent entry-level microphone... **\$39.00**

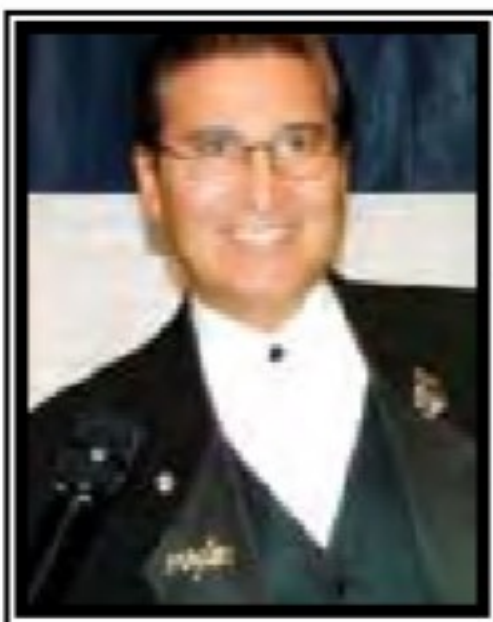


SHURE PGW Wireless Series

A comprehensive first step into entry-level wireless. Marrying superior sound quality and stage-proven endurance with features like Internal Antenna Diversity and frequency selectability. (As Low As \$279.99... call for sale price!)



Call us toll free at: 1-866-539-1724
Or visit us at: www.planetdj.com



How Firm Is Your Foundation?

Digging deep to create your power base for growth

By Paul Kida, The DJ Coach

The basis of any successful endeavor is a solid foundation, a firm starting point, an immovable cornerstone upon which all of your efforts rest. You need a concrete starting point and a strong base to build upon. Let's use the word "base" as an acronym (Hey, that's my specialty!) for four key things upon which all our works and goals are centered.

BASE: Four separate qualities or attitudes, that when employed with daily consistency, will enable us to transcend the problems that can plague us and hinder our growth as people, as business owners, and as entertainers. If we utilize each of them, we will find ourselves light-years ahead of our competition. We will become trust-

ed advisors to our clients and regularly recommended by the best facilities and vendors.

Let's examine the first part of our base, which is "B" for BELIEF. How is belief defined? It is simply this: a strong conviction, trust, and confidence. Above all else, before we start anything in life or business, we must believe that it will work, whatever it may be. We must trust that what we are doing is right for us. We must have the strong conviction that the journey we are about to embark upon is meaningful and will enrich our own lives, as well as others that we come in contact with along the way. We must have the confidence beyond all doubt that we will succeed.

However, our belief should not be based on blind faith or some strong emotional feeling alone. We need to count the cost, as it were, examining the different aspects of our proposed endeavor. Sit down and set your goals, WRITE A PLAN OUT ON PAPER, then consider all aspects carefully. Once you have done this and are convinced of the outcome of your new undertaking, let it sink in. Let the belief grow. Think about it, perfect it...but don't wait too long! When you

have it written down and planned out, you know that it will work, and you are convinced that you can do it--this is true belief.

It's time now to let that belief move you forward to the next part of your BASE: "A" for ACTION. Yes, without action even the strongest of beliefs will still just be dreams. A wise man once stated, "Belief without action is dead." Let your conviction, your faith in yourself and your plans move and stimulate you to actually put into practice what you need to do. Put your written goals and plans to good use by doing something positive *every day* toward those goals. The more you do and see getting accomplished, the greater your belief will become. In turn, this will move you into more action, therefore getting more done. Your belief and your actions will fuel each other into a powerful driving force that will be unstoppable!

Now we come to the "S" in our BASE: "S" for SUPPORT. This may be one of the most important parts of our base, and yet it is often overlooked or even completely ignored. Think about it for just a minute. How many times have you attempted



a task by yourself? Even though you may have succeeded, the thought that runs through your mind may be "Wow, that was tough! I wish I would have had someone to help me through that!" If you'd had a little bit of support, some extra help or helpful words to guide you through your situation, things would have been a lot easier. When we have that all-important support, we feel invigorated and refreshed. We have someone to bounce ideas off of, and we have someone to share our success with, which will only lead to greater self-confidence, and will encourage us to further action!

It is important to find the proper support, especially in the business of mobile entertainment. Look for those who share your own general belief system. Find those who take action themselves and will encourage you to do the same. You will find some (even friends and family) that will not share your enthusiasm or outlook concerning your career in the entertainment business. Do not try to force them to support your decisions. In time, as they see your determination and success, they too may come to understand and support you. In the meantime, find like-minded individuals who will give you the necessary aid and encouragement. An organization such as the American Disc Jockey Association (ADJA) is a great place to start, especially if there is a local chapter in your area. (If you don't have a chapter in your area, think about starting one and building your own support circle!)

You can become a trusted advisor to your clients and regularly recommended by the best facilities and vendors.

Attending the various DJ conventions and seminars is another great way to find those who can be a part of your support circle. Most of the DJs attending these functions are there, not just for themselves, but also to share and assist others, and are usually very willing to spend time supporting their fellow DJs.

Please remember this, no matter what level we attain to, no matter how good we think we are, we ALL need support and can learn something new from someone else. As a matter of fact, the most successful DJs in the business are those that have a good support group to share ideas and encouragement.

We are now down to the final part of our

Base--the "E", which is for EYES FOCUSED. Keep your vision or your mission in front of you at all times. Stay focused on what you want to accomplish, whether that is a certain number of gigs booked this year, a certain money amount that you want to attain to, or a new level of professionalism in your entertainment. As a mobile DJ, there are certain objectives you have in mind. You have them all written down as goals, right? Focus on these and you will by all means succeed. Don't be distracted by things that don't match your set goals. By keeping your mental eyes focused, you will eliminate the unnecessary things that can hinder your progress and get in the way of what is really important to you.

I encourage all of my fellow DJ entertainers to maintain a strong BASE. Build and keep a strong BELIEF in yourself and your goals. Move ahead with ACTION and continue to grow in your chosen profession. Find the proper SUPPORT for yourself and BE a support for others. Finally, keep your EYES FOCUSED on your goals and your vision. By using these "building materials" you will have a rock-solid foundation that will not fail! **MB**

Please send any comments on this article, suggestions for future articles or questions to djcoach@mobilebeat.com.

Paul Kida, The DJ Coach, is a founding member of the Colorado Disc Jockey Association. He owns JAMMCATTS DJ Entertainment (www.jammcattdj.com), and is a regular speaker at Mobile Beat DJ Shows.

Prime Cuts

Prime Cuts MONTHLY

Prime Cuts SMOOTH JAZZ

Prime Cuts LATIN

VID Disc

JONES TM
www.JonesTM.com

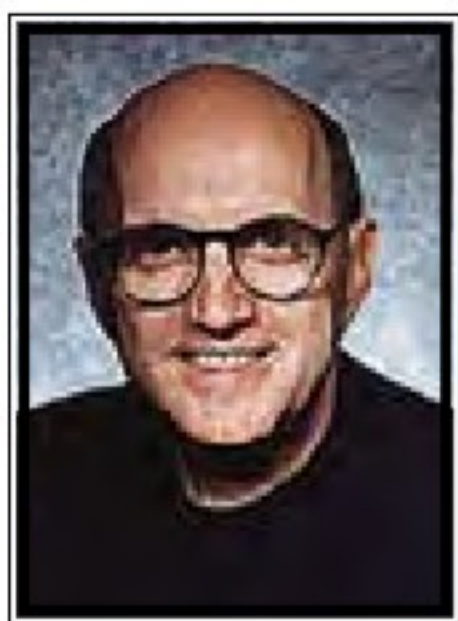
**MORE MUSIC.
MORE OFTEN.
LESS MONEY.**

Save 20% - 33% on your music service!

Weekly Service from \$51.45/month
Monthly Service from \$12.50/month

**Prime Cuts: The best deal for professional DJs
no matter how you slice it.**

Call us at:
972.406.6800



Common Sense Lessons for Mobile Success

Three secrets to success in mobile entertainment, from the world of business

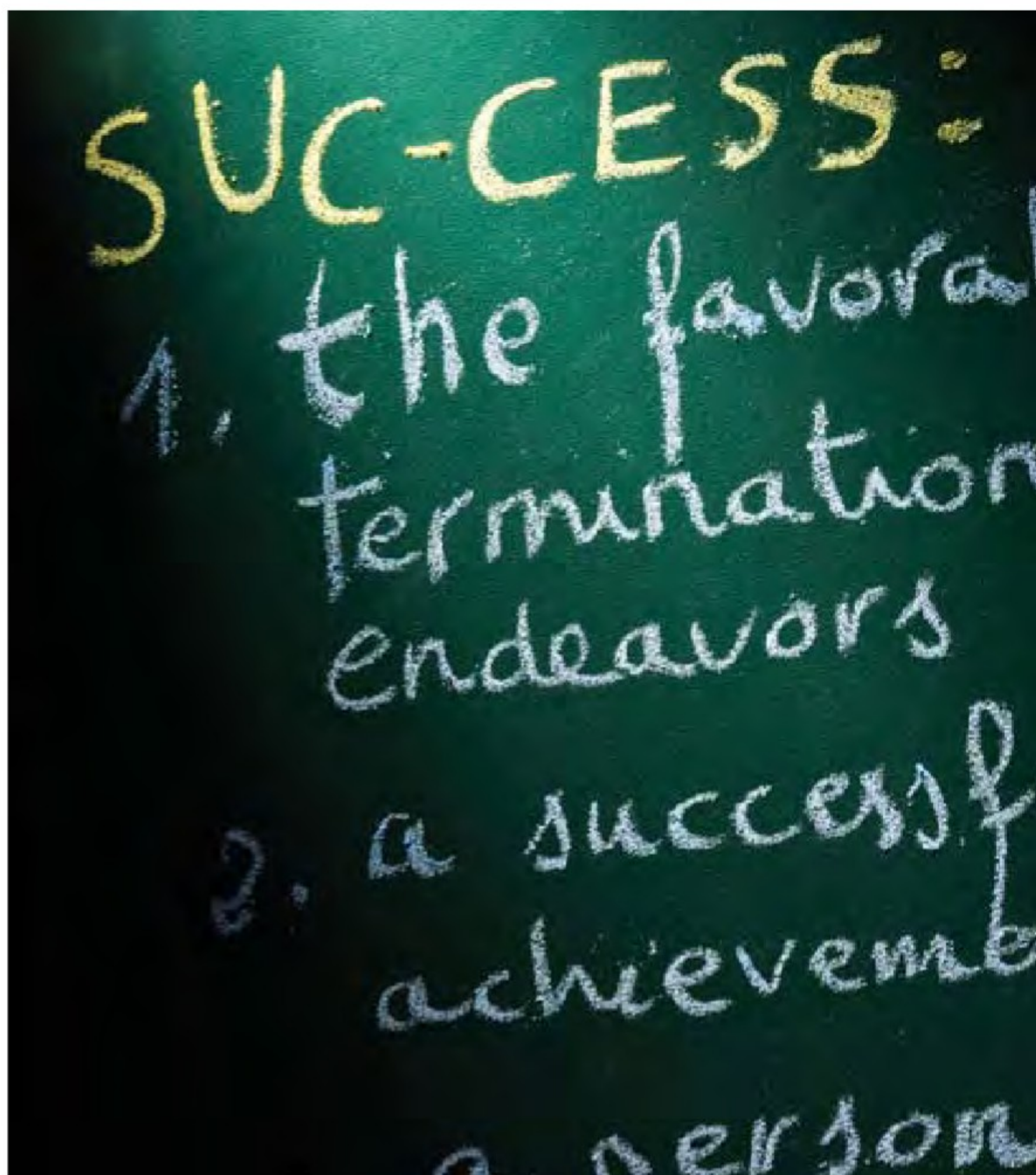
By John Stiernberg

In my business consulting work, I often get questions like "That planning stuff all sounds good, but where are the shortcuts? How can I get rich and retire young without having to do all that stuff?" My answer is that there are no gimmicks or secrets in the world of business. Planning is the best "shortcut"—and it is a lot less costly than the trial and error alternatives.

Still, there are what I call "common sense lessons" from the big world of business that can be applied to the uncommon world of mobile entertainment. These lessons often represent simple solutions to a complex problems. Here we'll talk in detail about three tried-and-true examples.

LESSON 1: WHEN IN DOUBT, QUANTIFY

I offer this lesson first because it is probably the one you will use the most frequently. Ever wonder if your business goals or objectives are realistic? Have a knotty problem to solve? Wonder where the money is going to come from? You



Intuition is very important, but it is essential to apply reason to decisions involving money and time commitments.

may have questions ranging from "How many gigs do I need to do to make my gear payments?" to "When should I buy the building that our offices are in?"

We've all felt uneasy about things like this. The first thing to do when you feel those anxious feelings is to pinch yourself, remember this lesson, and take a look at the numbers. Here are examples of numbers-related danger signals that lead to business problems:

- **NO BUDGET OR FINANCIAL TRACKING.** You'll never know how you are doing if you don't keep track. For some mobile entertainers this is obvious, for others a revelation.

- **LACK OF UNDERSTANDING OF HOW LONG THINGS TAKE OR HOW MUCH THINGS COST.** How many hours do you spend doing equipment maintenance or traveling to gigs? How long does it take to transfer CDs to MP3 files? What's your hourly rate when you factor

everything in?

- **DECISIONS BASED ON GUT FEEL, INTUITION, OR HOW OTHERS HAVE DONE THINGS.** Intuition is very important, but it is essential to apply reason to decisions involving money and time commitments.

Here's a point of reference. Most TECHNICAL problems are logical, systematic, and mathematical. For example, it's less of a stretch for an audio person—including most DJs—to "do the numbers" than for other types of creative people. Use this to your advantage. Start with a basic revenue and expense forecast for any project before going to work. Think of your budget like you would a playlist or stage plot: something that you create and have control over. When thinking through your goals and objectives, see what expenses are feasible in the next year, regardless of where you want to be long-term. Do the math and let the numbers guide you.



www.CheapDJGear.us
LOWEST PRICES ON THE INTERNET

COMPLETE KARAOKE SYSTEMS
 PROFESSIONAL QUALITY

VOCOPRO

MIC PACKAGES
VOCOPRO UHF-5800
 MANY MORE PACKAGES AVAILABLE



EZ UP FRANKENSTAND DOWN
 THE ORIGINAL HYDRAULIC SPEAKER STAND

ALL STEEL STAND
 EASY OPENING LEGS
 DESIGNED BY A MOBILE DJ
 Two powers available:
 F1 = 30 to 50 pound speakers
 F2 = 55 to 75 pound speakers

Lifting speakers since 2003

Also available: Passive FRANKENSTAND without power
 for those who like to muscle their speakers up

www.frankenstand.com

619.223.7587

Some mobile entertainers may say "I'm the creative force in my business. I have someone else to deal with the money." While that may be true, there will be times when you are called upon to make decisions that involve time and money. In anticipation of that, remember this lesson: When in doubt, quantify.

LESSON 2: THE CHAIN IS ONLY AS STRONG AS THE WEAKEST LINK

We hear this age-old expression all the time. If something is out of balance in your business, the chain can break, leaving you in trouble, or somewhere short of your potential. Here are examples:

- **THINKING THAT THE MUSIC IS ALL THAT MATTERS OR THAT A HOT SYSTEM CAN MAKE UP FOR WEAKNESS IN OTHER AREAS OF YOUR BUSINESS.** For example, as a mobile entertainer, you could have the best sound and lighting rig in the world, but if no one knows about your company or if you are priced out of the market, it doesn't matter from a business perspective. Each link needs to be strong.

- **THINKING THAT MARKETING EQUALS ADVERTISING.** The marketing chain has seven links of its own: 1) product strategy, 2) pricing strategy, 3) promotion strategy (this is where advertising fits in), 4) workplace and trade area strategy, 5) sales force strategy, 6) target customer profiles, and 7) competitive analysis. Likewise, each link depends on the others, to create a strong, integrated business plan. (Editor's Note: Look for a future article on "The Seven Links in the Marketing Chain" by John Stiernberg).

- **FOCUSING ON ONE AREA OF THE BUSINESS TO THE EXCLUSION OF THE OTHERS.**

Your business—even a one-person company—has five functional areas which make up another chain: 1) marketing and sales, 2) finance and accounting, 3) product development, 4) production and operations, including information systems, and 5) general management. Weakness in any of these areas jeopardizes overall results.

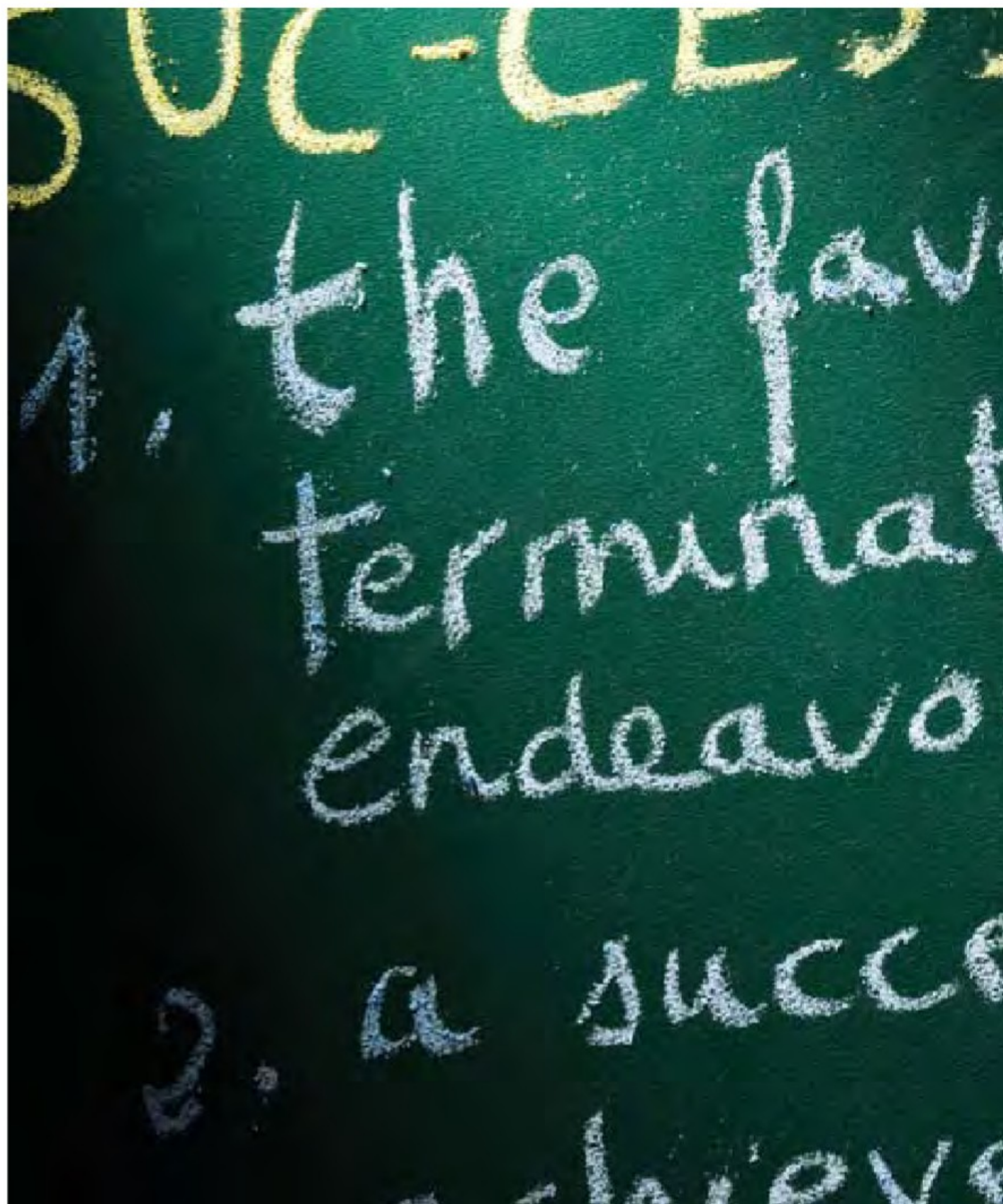
How to deal with it? Go for balanced strength in each of the key areas of the business. The first step is one that you have already taken. Be aware of what it takes to run a business. You now know that a business has five functional areas and the marketing chain has seven links. If you pay attention to each of those elements, you can be confident that you are covering the bases.

LESSON 3: THE BUSINESS STUFF—ESPECIALLY SALES—IS A FULL TIME JOB

If you already operate a mobile entertainment business, you know how true the above statement is. When was the last time you worked a 40-hour week? Even if you work for someone else, you know that operating a business is demanding and time-consuming.

Many mobile DJs work day jobs and pursue their business interests on a part-time basis. This is fine if your goals and objectives are consistent with practical realities. There's a point at which you will need to quit your day job in order to focus full-time on your entertainment business. Additionally, you will need to hire or contract with additional people as the business grows.

Focus, expertise, and image with customers



all come into play here. While it is tempting to let someone else handle the business, you need to understand the risks. Here are common mistakes made by mobile entertainment businesses:

- **HIRING FRIENDS OR RELATIVES ON A PART-TIME BASIS.** There's nothing inherently wrong with hiring friends or relatives, or with using part-time help. But it's all too common for DJs to have a spouse, relative, or friend do booking, bookkeeping, or other support functions, only to find out that the person lacks the skill or time to make a long-term difference.

- **ASSUMING THAT CONTRACT PAPERWORK, MARKETING, AND SALES MAGICALLY TAKE CARE OF THEMSELVES.** I know I'm stating the obvious, but someone in the organization (even a one-person organization) needs to get the gigs, write up the paperwork, and keep the promotion machine going in between engagements. It does not happen by itself.

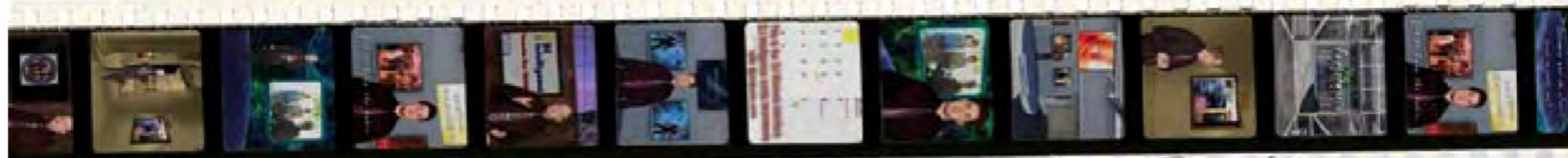
What to do? Recognize immediately that no one person has all the skills and time needed to build a mobile entertainment business. If you try to do everything yourself, you may succeed to a point and then find that you can't grow—creatively, financially, or personally—beyond a cer-

tain point. Build your team consisting of people who are well qualified in their respective areas. Examples range from bookkeepers and accountants to equipment maintenance people.

A FINAL THOUGHT

Does someone else already handle your business for you? If yes, remember that it is important to understand what's going on, especially if it is your name on the company. If not, you need to handle all the business stuff for yourself. Take heart, and remember that there are no gimmicks or tricks to making your business successful. From my standpoint, the secret to success in mobile entertainment stems from common sense applied to our uncommon profession. Good luck! **MB**

*John Stiernberg is founder and principal consultant with Stiernberg Consulting (www.stiernberg.com). John has over 25 years experience in the entertainment technology field. He currently works with audio and music companies and others on strategic planning and market development. His book *Succeeding In Music: A Business Handbook for Performers, Songwriters, Agents, Managers, and Promoters* is published by Hal Leonard/Backbeat Books. Contact John via e-mail at john@stiernberg.com.*



Have You Got The *Wedding DJ's Info Toolbox* DVD?

On Sale for Only \$15 + Shipping
(50% Off the Original Price)



ProDJ Publishing has gotten hold of a bunch of these DVDs...
and is **blowing them out** to help you with your wedding disc jockey service.

Are you an experienced professional wedding DJ?

Or looking at getting into the market?

Either way...you **need** the *Wedding DJ's Info Toolbox*!

To Order Your Copy Go To MobileBeat.Com
Click on Bookstore!

Types of Articles Free Sample Issue ProDJ Forum **Bookstore** Other ProDJ.com Sites

Produced by: Absolutely Entertaining Inc.

PRESENTED BY

American DJ

&

AMERICAN AUDIO

ELATION
PROFESSIONAL

SOUND · LIGHTING · VIDEO · MUSIC · PERFORMING
Mobile Beat
THE MOBILE ENTERTAINER'S MAGAZINE

NLFX
PROFESSIONAL

premierbride.com

www.venuesupply.com

**HOUSTON
MOBILE DJ
SYMPOSIUM**
SUNDAY
NOV. 2, 2008



GREATER HOUSTON
AREA MOBILE MUSIC
ASSOCIATION

SPEAKERS:

BEN STOWE, CTS
(NORTHERLIGHTFX PRO ACADEMY)

**ANDY "CUBBIE"
POWELL**
(NATIONAL SALES MANAGER
MOBILE BEAT MAGAZINE)

PETER MERRY
AUTHOR - "THE BEST WEDDING
RECEPTION EVER"

DOOR PRIZES FROM

**AMERICAN DJ
AMERICAN AUDIO
DJ INTELLIGENCE
SELECT MIX
TM STUDIOS
AND MORE!**

Holiday Inn
HOTELS · RESORTS

HOUSTON-HOBBY AIRPORT
8611 AIRPORT BOULEVARD
HOUSTON, TX 77061

FOR MORE INFORMATION
AND TO REGISTER GO TO
WWW.GHAMMA.COM

I CHANGED MY LIFE WITH A DAILY PLANNER

Scheduling actions helps
accomplish goals

By Patrick McDonald

I've used a daily planner for many years. I write down all my consultations; all my booked events. I keep contact info in my notes and phone number sections, and have felt very satisfied that I possessed good time management skills.

It wasn't until I started thinking about the goals I have for my company and my personal life, that I realized I am not a good time manager. You see, I failed to do what everyone should do in business. I failed to develop a plan, and schedule my objectives in the form of action items.

I was once told that "if you think it, you can achieve it." So, I thought a lot about owning a fine sports car, and being independently wealthy; but it never happened. The reason for my failure was that I wanted to achieve these goals but I never took the time to implement the plan to make those things happen. I didn't schedule time for my own success.

GET REAL

How do you schedule time for a dream? The same way you schedule a consultation, or a meeting with a bride and groom. Had I personally taken the time to map out what I would have to do to make my dreams a reality, I could have scheduled those actions into my day and I could have actually made the it happen.

When we schedule, we do two things: (1) we set aside time to develop a goal, making it a tangible thing; (2) we take action, which is first step in making a goal/dream reality.



I was once told that "if you think it, you can achieve it." So, I thought a lot about owning a fine sports car, and being independently wealthy; but it never happened.

Goal-setting also requires that something SPECIFIC is going to change—be improved or fixed by your action. For example, if you simply make a goal of doing more wedding receptions or events, what does that mean? You need to define what the goal is in real terms. How many more events do you want to do? You must answer your question: "I want to do 15 additional weddings and book 5 corporate events." Now you have a tangible goal. Now, HOW are you going to achieve that goal. This is the action plan:

1. How much time are you willing to devote to working and on what days?
2. If it means that you have to travel around meeting with other vendors, corporations, within what radius are you willing to travel?
3. Do you need to do a marketing plan to get my name out in front of brides and corpo-

rate accounts?

4. You must schedule the action items into your day. The payoff to that is that you meet more vendors, and get more referrals, resulting in more events.
5. Once you schedule the action, work the plan.

You can choose any type of planner you wish from electronic to binder style. You can even print your own on your computer. Get something that is comfortable for you; it has to be one that you will actually use. Take the time to consider your personal and business goals, create a plan of action, and schedule time to make it happen. **MB**

Patrick McDonald is the owner of Twilight Entertainment in Findlay, Ohio. He is also a Partner with the McDonald - Wolfe Insurance Agency, Findlay, Ohio.

AMERICAN DISC JOCKEY ASSOCIATION NEWSLETTER

VOLUME 4 ISSUE 5 • SEPTEMBER 2008



"We Help DJs Build and Grow their Business!"

Sales Success: From A to Z PART 1

By Mitch Taylor

In today's economy, and with competition seemingly coming from all angles, it's important to focus on the forces that you CAN change, and not those you can't.

You can't control the economy or what your "competition" does, but you can control what YOU and YOUR Company can do about it. Here we're starting a series that will hopefully help you increase your sales and will put you on the fast track to increased client satisfaction and company revenue.

A = Ask for the Business

This seems logical, but I bet you'd be amazed to learn how many times you might forget. Have you ever had your sales meeting, explained everything about your services, discussed what your potential clients are looking for...and then you were unsure of where to go next, so you gave them your price?



Next, you ask if they have any questions, they say no and then they walk out the door. What just happened?

As one way to turn this around, I suggest "the bathroom close." Politely excuse yourself from the room and give your clients a moment to look at past evaluations and whisper, "What do you think?" After arriving back in the room, you can ask what they think and what they'd like the next step in the process to be.

B = Belief in Self

You must know in your heart that you are the right entertainer for the clients that you are speaking with. How? By getting to know them and finding out if you are a good match for each other. You must exude the confidence necessary for them to want to hire you to host and perform at one of the most important events of their life. Without a belief in self, the clients you are communicating with may think they can find someone better suited for their particular event.

C = Communicate Effectively

Communication is not just verbal. Everything about you and your business communicates with a client. Your website, the décor of your office, your dress that day, your physical mannerisms, the inflection, tone and delivery of your voice, your business card,

even your body language communicates a non-vocal message to your client. KNOW what you are saying with all the aspects of your communication. There are many books available on non-verbal communication; I would strongly suggest that you read up on the subject of body language and what you can do to be more effective in your communication skills.

Your clients are also communicating with you. For example, if your client is seated across from you and her arms are folded over her chest, that has a negative connotation in body language and it means she is "closed off" mentally to what you are saying. If her arms are relaxed at her sides and she is leaning in to you, she is open to what you have to say and is listening intently.

Thanks for reading. I'll be back next month with D, E, and F in the Sales Success alphabet. **A**

INSIDE...

- 43 Sales Success: From A to Z
Mitch Taylor
- 44 Are You Making Sense?
Jim Cerone
ADJA at MB Chicagoland
Association News
- 45 The ARMSDJ Event
Association News
- 46 Chasing the Runaway Bride
Peter Merry
- 48 The Bottom Line
Mike Fernino
Subwoofer Tips & Tricks
Steve Fernino
- 49 Words That Work
Harry Beckwith

Are You Making Sense?

By Jim Cerone

Do your clients “get” you? When you talk at your events, is anyone listening? How can you connect?

By making perfect sense.

I recently returned from the Mobile Best Summer show in Chicago. Thanks to Mike Buonaccorso and Ryan Burger for a great convention and for letting me present “The Perfect Host, Part 2: Making Perfect Sense.” In my seminar, I told this story:

Earlier this year, I went to a business luncheon with a featured speaker. I was excited to learn more about the topic she was presenting and wanted to gain the benefit of her expertise. Before we sat down, I noticed she was working the crowd, shaking hands, smiling and introducing herself to people.

In my “Perfect Host Part 1” seminar, I teach the importance of the “Preamble.”

She was using this time frame beautifully. She was dressed nicely; she was poised and confident, but also friendly and approachable.

Unfortunately, it went downhill from there.

Fatal Flaw

We took our seats for lunch. The wait staff served each of us a strawberry-walnut arugula salad with gorgonzola cheese and a

raspberry vinaigrette dressing. Since I had skipped breakfast, my mouth was watering and I couldn't wait to dig in. On stage, the speaker was introduced and began her presentation.

With my fork raised to take my first delicious bite, she proceeded to play a video from an African safari. This particular clip happened to feature a lion tearing apart a wildebeest. Suddenly, I wasn't so hungry anymore.

The reason I tell this story is to illustrate that even though we have important information to share with our audiences, good information presented badly becomes bad information. From my college days (I have a BA in Communication), I remember the basic communication model: Sender → Message → Receiver. Unfortunately, in real life that model is never so simple and our messages often don't get through.

Although this presenter had done many things right, she had no “sense” of her audience. She had not done the necessary “shop prep” to know in advance who she was talking to, where she was speaking, when she was speaking (during lunch!) and how her message should be adapted for those variables. When she ruined our appetites, she also ruined her chances to get her message across.


Do you know enough about your audiences so that you can adapt your message and make “sense” to them?

Study Time

How much homework do you do before you speak to your audiences? Do you know enough about them so that you can adapt your message and make “sense” to them? Every audience is unique. Every setting (wedding, corporate party, mitzvah, etc.) is different.

Every venue or reception hall presents unique challenges and possible distractions.

My suggestion is that you can make sense to any audience—as

long as you have done your homework. This takes time and extra effort in advance, but pays you back with rewards and referrals in the long run. Being a DJ, MC or Wedding Entertainment Director is already a very difficult job by itself. Going the extra mile to sharpen our “senses” for each unique group assures that our messages will make “Perfect Sense.” 

Jim Cerone is the author and creator of The Perfect Host series of seminars, which he has presented to DJs all around the country. Jim is a member of the American Disc Jockey Association and served on the Board of Directors from 2003 to 2006. He is also a Wedding Entertainment Director and serves on the Board of Directors of the Wedding Entertainment Directors Guild. In addition, Jim was recently elected to the Board of Directors for the Indiana chapter of ISES (International Special Event Society). Contact Jim at 317-845-0749 or info@jimcerone.com.

ASSOCIATION NEWS

ADJA at MB Chicagoland


Your Association once again raised the bar by hosting a networking party on Tuesday night (July 15, 2008) during the Mobile Beat summer show in Chicago.

It started with a great performance from the Brothers of Blues, a local Chicago ADJA member company providing Blues Brothers impressions.

That moved forward to an awesome rock band, Mercury to Mars, performing a set of great original rock party tunes. We would like to thank NLFX Professional, Dynacord and EV for their supporting effort in making this party rock! Their sound systems were a testament to great but compact sound.

Next, several local Chicago ADJA members were recognized, then the night moved forward to four great DJ sets starting off with *Billboard* chart-topper Russ Harris, and moving on to Stevie D, DJ Toad and DJ Stickyboots. Talk about some great, electric sets! There was much fun and much to learn from their presentations and mastery of the mix. A free membership was given out as well as lots of swag from NLFX Professional and Bobby Morganstein Productions. It was a great night of networking and entertainment.

A big thanks goes out to the local Chicago chapter for all its work and especially its

board for stepping up to the tasks placed before them: Peter Merkle, Jay Sims, Russ Heinen, Anthony Martorano, Alan Brusich, Mike Dodson. Way to go guys, you made us proud! 

Below, L-R: DJ Toad, Stevie D, Dr. Drax, DJ Stickyboots, Russ Harris.



THE ARMDJS EVENT: A MONUMENTAL SUCCESS

ASSOCIATION NEWS

On June 23, 2008, the ADJA took a giant step forward by co-sponsoring its very first regional, all-day, educational conference.

The Appalachian Regional Mobile DJ Symposium (ARMDJS) was the brainchild of ADJA Membership Development Officer Robbie Britton.

"This gathering was, by design, a unique event with a challenging logistical twist," explains Britton, who took on the responsibility of show producer. "We wanted to put together the finest one-day lineup of educational seminar speakers ever assembled! We were convinced that if this worked well in Eastern Tennessee, then the formula would be perfect for anywhere in the United States!"

A Lot of Fun—No Joke!

It certainly did work well. The April 1st timing of the original announcement had many thinking the incredible array of presenters was some sort of an April Fools' joke. As the reality became apparent, so too did the excitement and anticipation of this milestone event. Dozens of DJs were quick to pre-register and book their rooms at the historic



General Morgan Inn located in Greeneville, Tennessee.

June 22 saw a steady stream of DJs arriving and significantly raising the population of the tiny Tennessee town. A welcome party was organized, helping old and new acquaintances settle in to the scenic beauty of this Bible Belt community. The self-formed ARMDJS Band, consisting of DJs from the Disc Jockey America online community and local musicians, rocked the rooftop of the



General Morgan Inn, providing the welcome party with a vibe not experienced since the Beatles took to the roof of Apple Records in England in 1969.

Serious Seminar Action

As the doors opened to the conference center at 8AM, it became apparent very early on that the day was going to be something very special. At 9AM, Robbie Britton and Dr. Drax took to the stage to welcome the nearly 100 DJs who were comfortably seated classroom style (with rectangular table seating) so as to accommodate their laptops and notepads. It would be a day-long educational session that would last until nearly 8 PM.

Mobile Beat writer and book author Larry Williams was dynamic as his seminar "Changing Public Perception" quickly established the tone for the day. His discussion of how DJs can make positive changes has become one of the most sought after seminars in the nation. The next seminar marked

the highly anticipated return of Scott Faver to the conference stage. Faver had previously taken a lengthy hiatus from the seminar speaking circuit. He offered a crisp and informative presentation about marketing that never skipped a beat.

Following a great lunch provided by Funville (an area sponsor), interactive party games kicked off the early afternoon program. Scott Faver was fantastic as he showcased the latest offerings in a manner that only the Game Master himself could. Throughout the day, between seminars, local area sponsors would be invited to the stage to offer insight into their latest product offerings.

Next up was Dr. Drax. The Executive Director of the ADJA detailed the vast array of benefits designed to help DJs build and

grow their businesses. The national president has become a familiar and recognizable voice for progress and change within our profession. His consistent and well-defined message has certainly set the standard for unity within our industry.

By 4 PM, Jim Cerone took things to an elevated level as, in his articulate and eloquent manner, he detailed what it means to be "The Perfect Host". His seminar, which encapsulated his nationally recognized podcasts for Disc Jockey America, left attendees educated, motivated and wanting more!

Keynote Makes His Mark

By late afternoon, there was a heightened level of anticipation and electricity in the air as attendees anxiously awaited the introduction of symposium headliner and industry leader, Mark Ferrell. Ferrell entered the conference room to a standing ovation as he began his two-hour seminar, "Getting What You're Worth—Reloaded!" His passionate and detailed presentation offered information relevant to the many groundbreaking philosophies that have made the "Worth Movement" the single most acclaimed call-to-action the DJ industry has ever known. As the presentation ended, another standing ovation with minutes of applause brought the ARMDJS event to a successful and memorable close.

In less than three months, Robbie Britton and the Eastern Tennessee ADJA Chapter Leaders (consisting of Alan Dodson, Brian Broyles, Ben Dean and Stephen Bailey) had put together one of the most successful one-day regional events ever seen. "Robbie and his team were awesome!" stated DJ Dr. Drax. "They embody the true spirit of our membership and raised the bar to an unbelievable level with this event! The ARMDJS event was a defining milestone for our organization and industry. It has absolutely marked our introduction to engage in a more active roll to support and produce events of this nature!" Dr. Drax concluded. 

Photos By Jim Horn and Alan Trisler

Chasing the

By Peter Merry

In an election year, I am not too surprised to see so many reports about how badly our economy appears to be doing. And yet, this last weekend, *The Dark Knight* (the latest Batman movie, starring Christian Bale) broke all records for an opening weekend with box office sales totaling over \$155 million! Apparently, even when times may be tough, people still see value in paying for quality entertainment.

Which brings us to the dilemma of a DJ facing a recent downturn in his business. After over 15 years of part-time experience in entertaining at weddings, he said his business has dropped off by almost half this year, he only has two events confirmed for 2009, and he's currently working an extensive list of leads. His frustration was expressed very clearly when he said, "It is like pulling teeth with these folks to even get them to respond. It really is getting frustrating and not really worth it to me anymore." His final conclusion was that if things didn't change soon, he may very likely be hanging up his headphones for good in the near future.

On the Hunt

I found myself reflecting back on my first five years in business. I remembered how hard it was to try and run my business and hold down a weekday job, while also doing my level best to stay on top of every lead that came my way. When I marketed my services at a bridal show, I would take the lead list of the brides who had attended and I would work that list like a madman. I would leave messages on their machines at least five times before giving up, and I would follow up on the warm leads every single week until they either set an appointment with me or told me they had already booked with another DJ. I was relentless. I was hungry. I wanted my business to succeed. And I certainly didn't want to wind up homeless again (as I had my first year in business).

But something began to change after that fifth year. Suddenly (it seemed), the phone was ringing a lot more often with calls from people who had seen my services in action as a guest at a wedding or had heard about my services from their friends and/or their other wedding vendors. Soon, the next

year's calendar began to get filled earlier and earlier in the current year. I also began to notice that I was getting more and more phone calls for dates that were already filled. These growing trends (along with the valuable insights I gained from Mark Ferrell's "Getting What Your Worth" seminars on CD) gave me the confidence to begin raising my rates substantially just about every year. As a direct result, the need for the security provided by the weekday job was nullified and I was soon flying without a net.



When I had finished reflecting on my own experiences, I suddenly found myself wondering why this DJ in distress was still chasing the "runaway bride?" After all the years of experience he had acquired, why was he still the one doing the chasing?

Finding Your Focus

As I examined this question further, I came to the realization that many in our industry are still convinced that they need to chase those runaway brides. Some do so because

they have several other employees (or dare I say "sub-contractors?") whose calendars need to remain filled in order to keep them loyally on the payroll. But many others do so because they have concluded that a full calendar of bookings equals success. And so the chase begins...

This line of thinking focuses on the limited number of dates we have available to fill with bookings, which puts the pressure on us to chase down every lead until the majority of those dates are filled. But what if the pressure were reversed? What if there were far more brides looking for an exceptional wedding celebration than there were wedding entertainers who are truly qualified and capable of delivering those results? I know—that's a pretty big "what if"—right?

Actually, it is not far-fetched at all. In fact, it is closer to the truth than most of us realize. By spending most of our time and energy on chasing the runaway bride, instead of investing that time and energy into improving our performance skills and entertainment capabilities, which will result in the brides chasing after us, we wind up hurting our own chances at becoming more successful and creating more demand for our unique skills and talents. This constant state of neediness on our part then makes us feel desperate to get more bookings which can lead to: undercutting others just to get a booking; setting prices too low, causing our market average fees to sink below the poverty line; and feeling burnt out when our competitors beat us out at even lower rates.

What if there were more brides looking for an exceptional celebration than there were entertainers who are truly qualified to deliver those results?

But by putting your focus on building up demand for your unique service and skills as an entertainer, the direction of the chase will eventually be reversed and brides will start chasing after you. This kind of increasing demand will allow for: regular pricing increases; being able to choose the best receptions at the best locations; and being able to do fewer events while earning and keeping substantially more.

Let's look at actors as an example. I mentioned Christian Bale earlier. He is an accomplished actor with a long track record of delivering substantially powerful performances. (i.e. *American Psycho*, *The Machinist*, *Batman Begins*, and *The Prestige* just to name a few.) Do you think he has to chase the runaway director or producer for a part in a film? Or, do you think they have to chase after him? For new actors just getting started, certainly they will have to chase after each and every part they can get until they have created demand for their personally unique talents and skills. But when you have achieved the kind of demand as an actor that

Runaway Bride

Christian Bale has, you can: reap dramatically increased earnings; pick and choose your roles; and take on fewer roles if you so choose.

Waking Up to the Possibilities

So why are so many of us who have years of experience still chasing the runaway bride? I can think of three possible reasons.

1: Learned Powerlessness

2: Flipped Priorities

3: Not Qualified to “Go Pro” Just Yet

Learned Powerlessness is the concept best explained by picturing a circus elephant that is staked down outside the circus tent. The

elephant does not try to pull the stake up and run off because it had been staked down as a baby. After several months of trying fruitlessly to pull up the stake when it was small, it gave up and accepted that it would never be able to break free. When the elephant is full grown, it simply accepts that pulling up the stake is an impossible task and thus never tries to free the stake from the ground. But the truth is, when full grown the elephant is certainly strong enough to pull that stake out of the ground, but it will never try because it has learned to be powerless over the stake.

In the same way, some of us have spent months and even years chasing the runaway bride, so much so that we cannot even conceive that we could become successful without chasing them ever again. Because we


believe it is the only way we can succeed, we keep doing what we’ve been doing and we keep getting the same frustrating results.

Flipped Priorities is the suggestion that our priorities have been flipped upside down. Instead of trying build increasing demand which will cause brides to chase after us, we have become convinced that chasing the runaway bride is, and should remain, our highest priority. This leads to cutthroat competition for bookings and the commoditization of our unique skills and talents and results in the brides getting mediocre services at best.

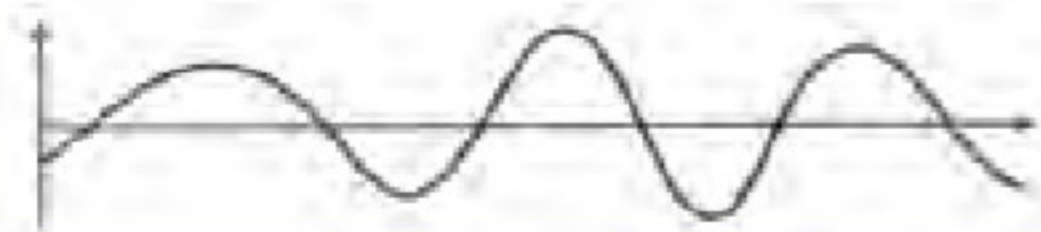
By focusing on creating better services and better performances for our clients, not only do we reap increasing demand for our services, but we also help to increase the expectations of the brides in our markets. This leads to a higher perceived value for our services and increases the earning potential for others as well as ourselves.

Not Qualified to “Go Pro” Just Yet is the harsh reality that is facing many who are still chasing the runaway bride, even after years of experience. Regardless of how well you think your performances and services measure up, if the phone is not ringing on a regular basis with people who not only want to book you, but are also willing to pay more than their friends did the previous year to make sure they get you for their wedding, then you are not yet ready to “go pro.”

The best measuring stick of talent, skill, and professionalism is not how full the dance floor was at your last wedding or how many people said “You rock!” as they were leaving. Rather, it can be seen in the number of phone calls you receive in the following weeks from new clients who can’t imagine their reception turning out half as good if they can’t secure your services.

If the phone calls are down and you are tired of chasing the runaway bride, don’t blame the economy. Instead, take a long hard look in the mirror and ask yourself if you are stuck in a pattern of learned powerlessness; if your priorities have been flipped upside down; or if you are not qualified to “go pro” just yet. If you can answer yes to any of the three questions above, don’t throw in the towel just yet. You can still take action to turn it around by doing what the “pros” do. Seek to improve your skills and capabilities with advanced training. Find ways to deliver even better services and performances in the coming months and years. And stop chasing the runaway bride. 





The Bottom Line

By Mike Fernino

These days, it seems as if everyone has a “home theater” system. These home theaters integrate sight and sound to excite the senses and create an emotional and enjoyable experience. Take away the big sound, and the experience isn’t quite the same, is it? If the sound is lifeless and dull, then the impact just isn’t there. If the impact isn’t there, the overall experience is diminished greatly.

Every great home theater has a subwoofer. It is the subwoofer that creates the impact that enhances the overall experience. With subs you “feel” the bomb explode, not just see it. Take away the subs, and the soundtrack lacks depth. Now let’s apply this to disc jockeys and professional sound systems.

Critical Mass?

Many of my colleagues in the DJ community say that they won’t use subwoofers unless the party has 250 or more guests. Many DJs don’t use subs period. Personally, I think this is a mistake. While the volume always needs to be appropriate, there is no reason that the sound cannot still be dynamic and full of life

and depth—whether an event has 500 guests or 50. Guests may not be able to tell if you are using subs or not, but they sure seem to react to the impact that they provide. Listen to this...

To see if this theory had any merit, my brother Steve and I conducted an experiment during 20 consecutive weddings. The same sound system with full range speakers was used for all 20 events. At 10 of these events we added subwoofers, the other 10 went without. Both blocks of 10 were mixed in size (small to large events), as well as the lev-

If guests can “feel” the music and not just hear it, they can get more caught up in the emotion, excitement, and the experience of the event.

el of interactivity and type of programming. We compared both blocks together overall, as well as similar events in each block. The results were very interesting.

With all other things the same, the 10 weddings that featured the subwoofers saw more dance floor participation and seemed to have a bigger and more excited response from the guests. The 10 events that we did without the subs took longer to get the



floor established. In fact, it seemed more difficult to fill the floor throughout those nights. Additionally, more guests left earlier during the non-sub events than the sub-equipped ones. The biggest and most surprising observation came, though, after talking with the bartenders and catering managers. Apparently, those events that did not feature the subwoofers saw a noticeable drop in the consumption of alcoholic beverages.

Make Me Feel (Mighty Real)

To further illustrate the importance of subwoofers for enhancing the experience, I have to recall several weddings we did for deaf clients. All of these clients specifically requested subwoofers to help them “feel” the music. Their hearing impediments prevented them from hearing the songs. The addition of subwoofers, however, allowed these clients to feel and experience the sound in another way.

Now let’s go back to the theater example while taking all of this into consideration. How would you have a better experience watching Star Wars? Would it be with the basic two-speaker stereo, or the complete surround sound system with subwoofers?

Subwoofer Tips and Tricks By Steve Fernino



- Subwoofers can be used at almost any size event. Remember, you can always turn them down, but you can’t turn them up if you don’t have them.
- Even one small powered 15” sub can enhance your dynamics in a big way without much expense, weight, or space.
- Use subwoofers (and crossovers) to help your full range speakers work less, sound cleaner, and last longer.
- People absorb sound waves. The more people there are in a room, the more sound energy is needed and the greater the need for subwoofers.
- Never mix and match subwoofer sizes, models, and/or manufacturers. They can work against each other to “cancel” and weaken bass frequencies. Always use the same exact subs together.
- While larger subs are effective for larger events, multiple smaller subs can be just as effective.
- Get more out of your subwoofers through “coupling.” Place cabinets side-by-side for an additional 3dB increase (equal to doubling your amp power!) over traditional stereo placement.
- Horn-load your subwoofer by placing it in a corner. Allow three inches between the wall and the cabinet on both sides. The walls become extensions of the speaker and direct the acoustic energy throughout the room while increasing bass output.

//BRAND NAME DJ SYSTEM UP FOR GRABS

FOR YOUR CHANCE TO WIN THE GRAND PRIZE... YOUR CHOICE OF A:

- * DENON D4500 + PIONEER DJM-300 OR
- * 2 X PIONEER CDJ-400 + DJM-400 OR
- * 2 X TECHNICS SL1200 MKII + PIONEER DJM-300

OR 1 OF 40 SETS OF BRAND NAME DJ HEADPHONES

STAND UP AND BE COUNTED

TO COMPLETE THE SURVEY AND BE ENTERED FOR THE PRIZE DRAWING VISIT:

WWW.FUTURESOURCE-CONSULTING.COM/DJ2008

THIS IS THE 6TH YEAR OF THIS GENUINE MARKET RESEARCH SURVEY
CONDUCTED BY FUTURESOURCE CONSULTING LTD (FORMERLY DTIC).
YOUR RESPONSES WILL BE KEPT CONFIDENTIAL AND YOUR DETAILS
WON'T BE PASSED TO 3RD PARTIES. NO SALES PITCHES OR JUNK MAIL - GUARANTEED

FUTURESOURCE CONSULTING LTD
STEVEDALE HOUSE, PRIMETT ROAD
STEVENAGE, SG1 3EE, UK
TEL: 44 (0)1438 313484



Complete Online Event Planning

24/7 Client Access on Your Website



DJ Intelligence®

"Smarten Your Website"

**Live demo and a trial offer
at www.djintelligence.com**

Get set up instantly!



TRUSTED BY THOUSANDS OF PROFESSIONAL DJ'S WORLDWIDE

Weekday Rewind

A survey of possibilities for filling the in-between days

By Ryan Burger

Let's start with a simple fact. Any good professional disc jockey service can fill the majority of its Saturday nights. If you are in the school market you can fill the majority of your Friday nights. So you keep on raising your rates on Saturdays and Fridays until you find your sweet spot in the market.

But you want to fill up other days in your week to make this full-time disc jockey business really pay the bills, right? There is only so much marketing and meeting with clients you can do; only so many referral possibilities with hotels and photographers. So you want to fill your Monday-through-Thursday block (and Friday too, while school is not in session). This is a constant battle that we at BC Productions have been waging, just like you, trying to fill those off days.

TAPPING CORPORATIONS AND EDUCATION

After looking at our DJWebmin Online Calendar for the last couple months, allow me to review with you events we have done that don't fit within the scope of our "normal" functions...

Summer Camps - Many mobile disc jockeys that I know have specific programs that they gear specifically toward the summer camp scene. Take Keith Alan of Keith Alan Productions in Connecticut for example. His "Campardy" program, which he has been doing in some form for several years, fills 3/4 of his summer with quick, interactive, inexpensive entertainment for the camps in his area. In our market, so far we have connected with several camps, although we are providing mostly traditional disc jockey services and karaoke at their events on weekdays. For a general pricing comparison, we get about the same rate as we charge our middle schools for 2-hour dances on a Friday during the school year.

Corporate Parties - In the corporate world they are always looking for ways to stir up some team spirit. Most companies do a holiday party every year, which can fill up the weekday schedules of some DJs for the first two or three weeks of December. Since there are dozens of DJs in every locale who do holiday parties, work on



To sell the superior entertainment you can provide as a professional DJ, tease them with ideas you have had repeated success with.

a unique way of getting yourself onto the top of the pile of brochures that the party planners are looking at. Offer some other services, such as game shows, as have been mentioned in this space previously. This is a major growth area for our business, which we are investing heavily in.

Corporate Picnics - We are just getting through a summer corporate picnic season where we did an event with relay races and other silly outdoor games coordinated by our staff. Yes, it can be done by some HR employees who can combine organizational skills with a little charisma. To sell the superior entertainment you can provide as a professional DJ, your approach could be to tease them with ideas that you have done elsewhere (or gotten from other DJs on the chatboards at Start.ProDJ.com), especially ones you have had repeated success with.

After-Proms and Other Events - Here in the Midwest we have a tradition of not letting the kids go out and cause trouble after prom by having other events that are done lock-in style, usually at the school. At events like these that we have produced, we have provided or seen

everything from the video game craze that was covered in the last issue of Mobile Beat, to casino games, karaoke, to even a full DJ service with videos, similar to, but on a smaller scale than what the kids enjoyed at the prom several hours earlier. Our contracts for such have topped \$2,500 and I have seen committed planners who have turned these into a bigger events than prom itself, with \$10,000+ being spent on entertainment.

Keep in mind that this kind of event typically runs from midnight to 3:00AM. It makes for a long day, no doubt about it, especially after finishing a wedding or other school dance at 11:00 and then turning around and doing another event until the wee hours.

TIME TO PLAY!

Remember, the only commodity that you can't replace in this equation is your time. To make the full-time DJ thing kick for you, you need to maximize your profits and your time—to generate "more pay for more play." Weekday gigs are a sure way to do this, and you can have fun doing what you love to do more often! **MB**

**TURN LIFE'S QUESTIONS INTO
CASH!**



DigiGames



With
DigiGames

YOU CAN:

**Stand Out Over
the Competition**

**Have Fun Hosting
Trivia Parties**

Book More Shows

Increase Revenue

CALL **DigiGames** TODAY
START MAKING MONEY NOW!

Toll-free 1-888-874-8427
www.triviaproducer.com

Make a Direct Connection

Tips for making direct mail part of your healthy marketing mix

By Tom Quiner

Do you remember the old *Ed Sullivan Show* back in the '50s and '60s? (If you're too young, just go to YouTube™ to sample the extraordinary talent that graced that legendary show.) As a kid, I was fascinated by the guy who balanced a spinning plate on a long pole. It amazed me. Try it yourself and see how difficult it is. Just don't use your wife's good china!

That spinning dish with its precarious perch on a skinny pole makes me think of the marketing efforts of some DJs, where their entire marketing effort lives or dies based on their website. Your website is vitally important to your success. No question about it. But websites work best as part of an entire, balanced marketing campaign. Just like a table has four legs, your marketing efforts should have at least four legs. One is direct mail.

WHY DIRECT MAIL?

Here are some reasons why you need to include direct mail in your marketing mix:

- **Direct mail is proactive.** You control the timing of the delivery of your message.
- **Direct mail is targeted.** Is the third week of August still open? Send a mailing to brides getting married in the third week of August. Want more corporate holiday parties? Send a mailing out to companies with at least 50 employees. Want more school dances? Blast a mailing out to schools in your area.
- **Direct mail is real.** Prospects hold your message in their hands. You've made an effort and investment to reach them, and this gives you more credibility than just getting an e-mail from a stranger. In an age of spam, direct mail has more impact than ever.
- **Direct mail enhances your website.** Direct mail always has a call to action. For your potential clients, the first action step is

to "Call now." The second is to visit your website. The greater the number of qualified prospects that direct mail drives to your website, the more bookings you'll generate.

- **Direct mail is cost-effective.** The key is your list. The more targeted, the more cost-effective. For example, direct mail is powerful in the wedding industry, because most DJs have access to local, targeted lists of engaged brides-to-be.

THE ENVELOPE, PLEASE...

The question then becomes, what should you mail? A postcard or an envelope? The answer is: It depends. I use both. Postcards are low-cost, cost-effective sales tools. But the Cadillac of the direct-mail formats is an envelope mailing, consisting of a sales letter, your brochure, and maybe even a reply card.

I'd like to focus on just one component of the direct mail format: the envelope. The envelope is like the subject line of an e-mail. It's an

attention-getter than can either make you or break you.

HERE ARE SOME TIPS FOR MAKING YOUR ENVELOPE WORK BETTER:

1 Use your company name and address in the upper left hand corner. Some mailers leave it off, assuming they're forcing the recipient to open it, because they don't know who it's from. That's the wrong way to look at it. You've invested in a nice logo, right? Don't hide it. Flaunt it. You want those people who do open the envelope to be receptive to your message.

2 Use a teaser headline on the outside of the envelope. It's much like the subject line on an e-mail. If you were mailing to a corporate prospect promoting your entertainment services for a holiday party, you might say something like **"ATTENTION CORPORATE PARTY PLANNER. Inside: details on how to throw your best holiday party ever" or "Build loyal employees**



Fig. 1



Rotational Molded Console Rack Case

Gator's rotational molded polyethylene console rack case gives you a lightweight yet extremely durable solution. The case features threaded rack rails, molded in carry handles and a 420-Denier nylon dust cover.



**Hot
DJ
Product**

Available Sizes:
GDJ-10x6
GDJ-8x4
GDJ-8x2

Tel: 813.221.4191

Email: sales@gatorcases.com

Fax: 813.221.4181

www.gatorcases.com

Everybody's Talking!

JOIN these DJs who are increasing sales & profits with
HOT MARKETING CAMPAIGNS created by Breakthrough Marketing.

Brochures • Business Cards • Folders • Websites • Postcards



"Breakthrough Mktg. has the only products that share our level of excellence and convey the image of professionalism we have earned."

Dave Johnson
PRO SOUND ENT.
Panama City Beach, FL

"Their territory-protected designs are professional. **They work great. And Breakthrough makes it so easy.** Why reinvent the wheel when they've already done it, and so much better than we could do it ourselves!"

Brian Doyle, **DENON & DOYLE**, CA

"We booked 25 weddings within the first 90 days after using our first brochure designed by Breakthrough. Karen & Tom are **gifted marketers, knowing just the right way to deliver our message to our customers.**"

Kelly Farmer, **PARTY PATROL ENT.**, TN



"I got the Elegant Brochure from Breakthrough. As soon as I send out the complete packet, it's an automatic sale. It's a close."

Jan McHugh,
PHENOMENON SND,
West Valley, NY

*Call for
Samples*

"The DJ Marketing Company"

Check out our entire product line:

www.BreakthroughBrochures.com • 1-800-810-4152

PLAY SOMETHING WE CAN DANCE TO JAY MAXWELL

PARTY JUST 4 FUN DANCE
1970-PRESENT HIP HOP
REGGAE LATIN YOUTH
VINTAGE GROOVES CLASSIC
ROCK NEW WAVE MODERN
ROCK CHRISTIAN FAST
COUNTRY SLOW COUNTRY
SLOW SONGS 1955-PRESENT
LIFETIME LOVE BIG BAND
AMERICAN SONGBOOK

Updated annually and entering its 2nd decade (1st edition, 1997) this book/CD-ROM set is packed with essential song information for DJs, compiled by *Mobile Beat's* resident musicologist, Jay Maxwell.

PLAY SOMETHING WE CAN DANCE TO features essential **song lists** (see categories above) sorted by Title, Artist, Category, Year and BPM, along with 2 dozen of Jay's previous **articles** and lists as found in *MB*, all in a time-tested, easy-to-use spiral-bound format.

**GET YOUR COPY OF THIS
VALUABLE RESOURCE
TODAY!**



TO ORDER:

1. Go to www.mobilebeat.com
2. Click on Bookstore
3. Search "Play Something"
4. Or call 515-986-3300 ext 0

with a holiday party that's really fun. Open now for details".

To be effective, your teaser headline should do one or more of the following: Grab attention; identify your audience; create curiosity; make an offer.

3 Use a live stamp instead of a meter or pre-printed indicia. The stamp makes the communication look more personalized. If you're preparing a large mailing, this may not be practical, and don't worry about it. But if you're mailing follow-ups to prospects who've visited your website, for example, the personal feel of a stamp helps warm up the prospect.

4 When you're sending out information to a prospect who has requested it, be sure to put "Here is the information you requested" on the outside of the envelope. This little reminder ensures your mail gets special treatment and gets opened first.

5 Use stickers. Stickers can brighten up ordinary envelopes. They can draw attention to an important offer. They can showcase your slogan. For example, you might make up several stickers. One might say "The Wedding Specialists." Another might say "The School Dance Specialists." And yet another might say "The Holiday Party Specialists."

6 Print photographs on the envelope. I received a big, white envelope in the mail last year that stopped me in my tracks. It was from a cruise company. One side of the envelope was covered with three big photos printed in black and white. In an instant, the cruise line conveyed the fun and glamor of their product. My company immediately created similar envelopes for our DJs clients. You want your envelope to warm up your prospect, to begin pre-selling her before she even gets inside to read your wonderful marketing materials. This is an effective way to do it. (See Fig. 1.)

7 Go a step further and print your envelope with four colors. This can get a little pricey. But are you trying to tap more bookings from upscale prospects? You know, the ones with bigger pocket books, the ones who are willing to pay more for quality? Then you've got to look the part. This is a way to make your mail leap out at your prospects, whether it's a bride, corporate executive, or a mitzvah mom. We're doing more and more standard business envelopes in four-color for DJs. (See Figs. 2a and 2b.)

Direct mail actually works better than ever for DJs, because fewer DJs have been using it since the advent of the e-mail age. Together, direct mail and e-mail make a powerful one-two punch. Once you drop your mailing, e-mail your prospects to look for your mail. Time it so the e-mail reaches the bride about a day before her mail arrives, a controllable proposition for you if you mail via first class mail to a local audience.

Your e-mail might say something like this:

Direct mail is real. Prospects hold your message in their hands.

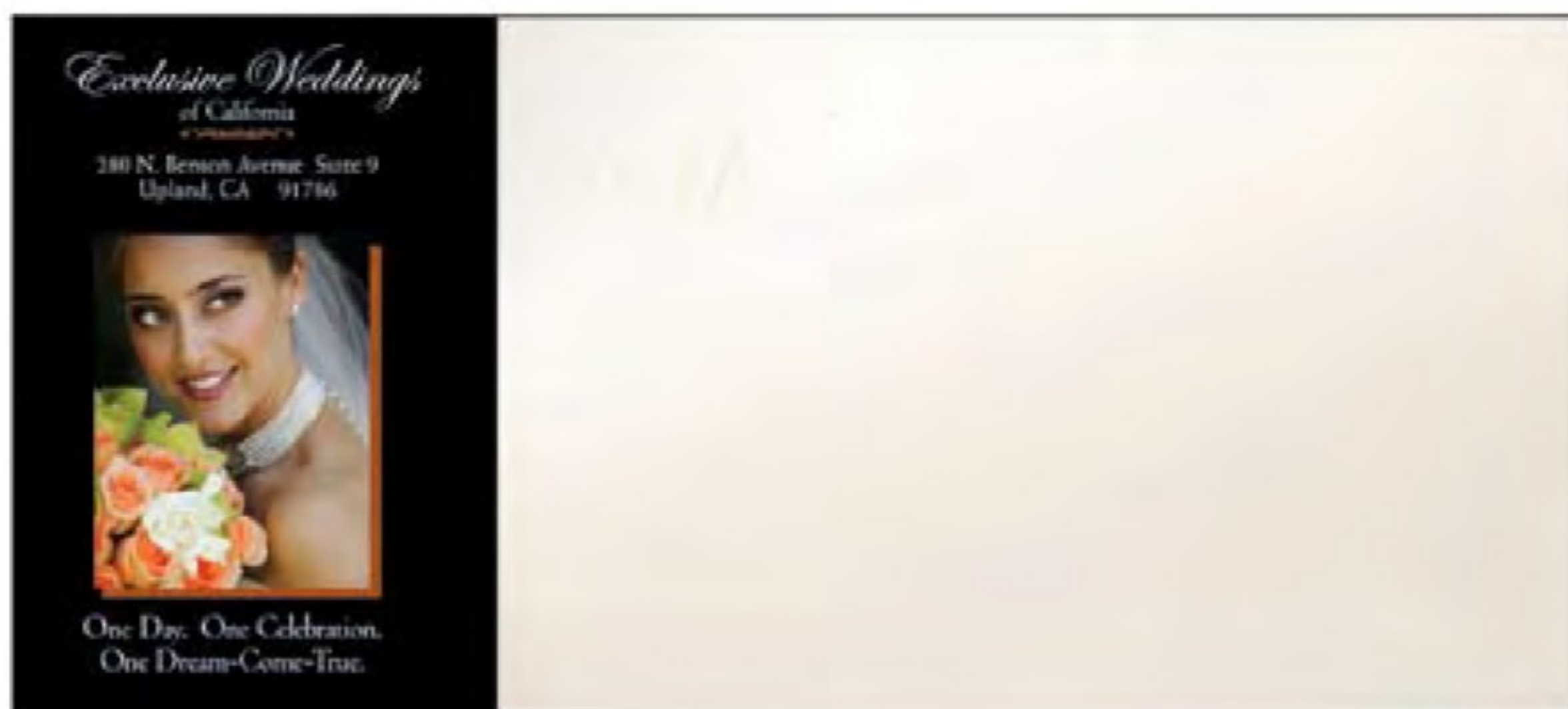


Fig. 2a



Fig. 2b

SUBJECT: I just mailed you our brochure...

BODY: Dear Bride-to-be: Check your mailbox tomorrow. I just mailed you our brochure. You can't miss it. It will arrive in an envelope with a beautiful bride printed on it along with our name, Acme Entertainment.

Read the brochure. It gives you a good feel for our quality and professionalism. If it looks like we fit your style, call me at xxx-xxxx without obligation to check on available dates.

Thank-you,
John Williams, Owner
Acme Entertainment

Another e-mail strategy is to instead send the e-mail the day after your mail is scheduled to reach your prospect. It's very similar to the approach used above:

SUBJECT: Did you receive our brochure in the mail yet?

BODY: Dear Bride-to-be: I just mailed you our brochure. You should have received it yesterday. You can't miss it. It's the one that came in an envelope with a beautiful bride

printed on it along with our name, Acme Entertainment.

Read the brochure. It gives you a good feel for our quality and professionalism. If it looks like we fit your style, call me at xxx-xxxx without obligation to check on available dates.

Thank-you,
John Williams, Owner
Acme Entertainment

P.S. If the brochure hasn't arrived yet, learn more immediately at our website: www.AcmeEntertainment.com.

So, when you think "mail," remember that direct mail—that actual, physical, paper-based format—is still a via option for DJ marketing, even in this virtual age. In fact, it just might be the thing to distinguish you from the rest of the pack. **MB**

Tom Quiner is President of Breakthrough Marketing, Inc. a full-service company that creates marketing campaigns, brochures, matching business cards, postcards, and websites for mobile disc jockeys. You can view their products at www.BreakthroughBrochures.com, or call for a FREE Sample Kit at 1-800-810-4152.

LOCATION LOCATION LOCATION

Placing your speakers for optimal sound

By Ben Stowe, CTS

It seems as though it should be a pretty simple, straightforward proposition, right? Where should I place my speakers for the best possible sound? The only simple answer is that you should point the loud part towards the people. The best answer comes courtesy of Pat Brown (Syn-Aud-Con) when he says, "It depends."

To understand what happens when we push an electrical signal through our speakers and make those transducers move, we have to discuss several principals of acoustics, including not only the loudspeaker's characteristics and the properties of the system, but also the room's acoustic properties.

THE SPEAKER

Let's start with the loudspeaker. Every loudspeaker should be engineered for a specific purpose, and corresponding data should be available to you regarding the properties of your loudspeaker (or one you intend to purchase). Frankly, some loudspeakers have questionable engineering, and the data (or lack thereof) may reflect that. If a loudspeaker promises an astronomical power handling or maximum SPL for a very low price, *caveat emptor* (buyer beware). I remember a kid bragging to me about how his loudspeaker was 10,000 watts and cost only \$200. I suggested to him

that it was 10,000 watts only if lightning struck it, and then only briefly.

So, trusting that the data is accurate, here are some considerations for loudspeaker placement.

DIRECTIVITY

We can control the direction of the sound coming from the loudspeaker using either physical boundaries, such as a horn, or by using multiple transducers that create constructive and destructive interference in the sound to shape it. This, however, is only effective down to a certain frequency, called the "break frequency" where the pattern begins to fall apart. The break frequency is relative to the size of the cone-type woofer and/or the horn mouth size. The larger the horn mouth, the lower the break frequency. Likewise, the larger the cone-type speaker, the lower the break frequency. For example, a 15" woofer begins to "beam" at roughly 900Hz. Beaming is a phenomenon that occurs when the wavelength of the sound produced approaches and becomes smaller than the size of the cone-type speaker. We can calculate the wavelength in inches by taking the speed of sound divided by the frequency (roughly 1128 feet per second, variable due to humidity and other factors) and taking the product times 12. (Example: $900\text{Hz} / 1130 = 1.256$; $1.256 \times 12 = 15.06"$) We can see the effect of this demonstrated in Figures 1 and 2 (opposite page). Fig. 1 shows us a 2-way speaker with a 15" woofer and a 60° x 60° horn at 1kHz, above the 900Hz beam of a 15" woofer. The black lines demonstrate 60° horizontal, and the colored bands represent Sound Pressure Level (SPL) starting with the loudest in the small yellow oval, and being

reduced by 3 decibels with each progressive colored band. We see the loudspeaker behaving very well, and holding very true to its specified 60° pattern. Fig. 2 shows the same loudspeaker being modeled at 500Hz, and here we can see that the pattern is essentially non-existent. It is important to note that the loudspeaker modeled is a very high quality loudspeaker and behaves largely as advertised.

The placement of transducers inside a speaker box and combinations of boxes will also have dramatic effect on our sound, and this sound is frequency-specific. When spacing between drivers is less than $\frac{3}{4}$ of a wavelength, they will sum and work as a single unit. When the spacing is greater than $\frac{3}{4}$, the devices will begin to create some off-axis comb filtering, meaning alternating areas of increased and decreased loudness in the listening area. We often see this kind of problem when speakers must be placed because of a room's particular layout without regard to the acoustic consequences. Since we know that the interference is frequency-specific, we may have to make some compromises here. We have to carry a "one-size-fits-most" rig without the luxury of engineering a specific system for a specific room, and we have to make sure that it sounds the best it can. Good sound, after all, is likely part of what our client hired us to provide. I can't imagine any client being pleased with the overall product if the sound is bad, regardless of how talented the entertainer is.

Given this challenge, and a rather broad range of frequencies in program audio, we may have to choose what matters most. I tend to focus on 400 Hz to 4 kHz. In this range you have most speech intelligibility, particularly



Fig. 1

important for toasts, announcements and the like. We also should consider where we want the sound. By knowing how the waves of sound will interact and where problems are going to occur, we can move those problems out of the listening area.

CONSTRUCTING A SYSTEM

Knowing that the interactions are going to be frequency-specific, we can place our various loudspeaker boxes in different areas to maximize their performance and minimize our problems. Subwoofers, for example, couple very well when placed near each other; and by altering the distance between subwoofer boxes, I can shape the sound to cover a wider or narrower dancefloor optimally. To avoid phase cancellation on higher frequency boxes, we should either array them so that the patterns of the horns do not overlap, or place them further apart. (Again, understanding that we may not have the luxury of putting them exactly where we want them.) More boxes are not necessarily the best solution, and in many cases can do more harm than good. Large array systems are used at concerts to accomplish very specific tasks. Often months are spent planning a concert system by engineers using complex software and algorithms. Then, specific signal processing is used to ensure that the signal being passed corresponds to the desired effect of the overall system. Buying up a myriad of speakers and piling them up haphazardly will likely produce less than desirable results. Besides that, while the "rock show" look may strike some as cool, I prefer to spend more effort as an entertainer, not a roadie. I prefer to use the fewest boxes necessary to accomplish the task, but no

less than what is necessary. It probably sounds like a sales pitch, but the fact remains that you often get what you pay for. Spend a little more on a high-quality, high-performance system. You'll worry less, and carry less.

THE ROOM

A room's acoustic properties can vary greatly. The size, shape and building materials affect the sound dramatically. Some surfaces absorb sound, while others reflect it. A room with a lot of reflective surfaces is considered very "live" When we energize that room with amplified sound, that sound "lives" a very long time. As the sound waves bounce back into the listening area off of these surfaces they will interact with the newly generated waves. They can greatly impact intelligibility and clarity. The point at which the reflected sound is perceived to be as loud as the directly generated sound is called the "critical distance."

Likewise, a very "dead" room, or a room with largely absorptive qualities can present challenges to a sound system. If you've ever had the opportunity to hold a conversation in a true anechoic chamber, it's really quite amazing to discover how much we rely on reverberant and reflected sound when we listen. When our system designers are working on the technical drawings for an installation, they consider RT60 (reverb time), critical distance, direct SPL, RASTI (Rapid Speech Transmission Index) and a number of other benchmarks, as they pertain to that particular room and the proposed system. This can take months and is impractical for the mobile entertainer. It might be fun if you play a particular venue often, but likely we need to work on the best possible compromise.



Fig. 2

THE CONCLUSION

All this being said, the most pragmatic solution is to use a good, quality loudspeaker that will produce good, clear sound and hold to its pattern well. Place high-frequency boxes to afford maximum coverage of the listening area while avoiding as much overlap of the horn patterns as is possible in the listening area. Place subwoofers according to the listening area as well, bearing in mind the effect you will have on the directionality of the pattern as you space the subwoofers further than a wavelength apart. Lastly, I think most of us benefit far more from hands-on learning than we do from reading the rantings of some geek, such as you've just endured. Take the principles I've presented in this article into the real world and begin to experience them in an actual application. Try spacing your speakers closer and further, while playing some familiar program audio. Also utilize pink noise containing a full bandwidth of sound. It will sound like very annoying static, but as you move around the room you will notice certain frequencies becoming more prominent. This is due to both their interaction from the directionality of the loudspeaker, and also the acoustic properties of the room. A sweepable tone generator is also a great deal of fun on a rainy day. It can help you better understand the interactions of specific frequencies at different placements, which will, in turn, help you determine optimal placement for the specific task. Beyond that, resonant frequencies in the room can be filtered out using your EQ. Good speaker placement fundamentals, coupled with good signal management will create the best possible sound for your event. **MB**

REAL WORLD SOUND: SPEAKER BASICS

SOUND LIGHTING VIDEO MUSIC PERFORMING
Mobile Beat
THE MOBILE ENTERTAINER'S MAGAZINE

Practical tips for PA satisfaction

By Stu Chisholm

Since the beginning of my career as a mobile DJ, I've read any number of highly technical manuals, reports, papers and books on PA sound. Some contained page after page of charts, calculations and other formulae to achieve the best possible sound in any venue. Yet if you're anything like me, not only do numbers bore you to tears, but you'll run across real world conditions that will make all of the facts and figures irrelevant; if it sounds bad, it doesn't matter how correct the math might be!

THE GOLDEN RULE OF SOUND

After confronting many different situations where the rules all seemed to break down, I eventually discovered the First Rule of Good Sound: *No Rule Is Absolute!* What works in one venue might not work in another. So a good DJ will simply do what works. Begin doing what the experts advice, but when things don't go according to plan, it's time for a bit of experimentation.

So let's begin with a very basic mobile DJ set-up and move onward to see how this applies in the real world. The very first DJ rig I saw had two good-sized speaker cabinets sitting on the

floor. Even though they had 15" woofers, piezoelectric tweeters and horn midrange drivers, being driven by over 300 watts per side, the sound was weak to say the least. To combat this effect, some DJs simply buy bigger, taller cabinets requiring more and more power. Yet according to the experts, those smaller speakers would work just fine if they were placed on stands. For every foot off of the floor, the experts say, the perceived volume level can increase by about 3dB (decibels).

THREE IS A MAGIC NUMBER

A 3dB increase is what it takes for the human ear to notice a difference in volume. So a modest speaker cabinet placed up on a speaker stand from three to four feet off the floor can sound more than twice as loud without any additional power! In the real world, though, there is a limit. I discovered it one day when, after setting-up my rig in a ballroom, I wandered over to say hello to the DJ in the next room. He had his speakers on stands that he had pushed all the way up to the ceiling! After trying to figure it out for a moment, I just had to ask why. He explained that he uses a wireless headset, and if the speakers are too low,


he gets feedback. Unfortunately, the same thing that prevents his feedback also prevents the speakers from

sounding good; the sound is thrown over the heads of listeners! The effect is muddy sound, a bit worse than if they'd simply been placed on a floor. It seems that there is a break-even point, and depending on the way your speakers throw sound, it is at about head height. So raise your speakers, but don't get carried away. If feedback is really a problem, invest in a feedback eliminator.

THE "V" FACTOR

Another oft-suggested tip from the pros is to angle your speakers toward the very back of the room, lining them up in an imaginary "V" aimed at a single point. For the typical DJ, this will normally be fine, giving a nice stereo image on the dance floor and filling the room with adequate sound. Yet again, the real world can intrude. When sound waves cross, they can have a cancellation effect, creating voids where sound is either weak or oscillates, going up and down in volume. This can become a problem depending on several factors, including the speaker's throw pattern, the angles of the walls, the wallpaper, furniture, windows





Learn from the pros, but add to that knowledge base with your real world experience.

and so on. Without extensive professional computer modeling, this phenomenon is unpredictable. The cure is to experiment with speaker placement and angles. Arrive early!

COUPLES THAT STAY TOGETHER...

In a larger venue, a DJ might decide to employ more than two speakers. Rather than simply putting speakers everywhere, a savvy DJ may take advantage of a phenomenon called “acoustic coupling.” This happens when two speakers are placed side-by-side and physically touching. (A Velcro strap or bungee cord can be used to give solid contact.) This gives an instant 3dB boost without any additional power required! (Of course, your amp will be running in 4 ohms, or your powered speakers will add more power by their nature.) Acoustic coupling is a good solution for tight spaces.

HERE COMES DA BOOM!

The next level of DJ rig will have at least one subwoofer, and subs add a whole new set of variables. Most are designed to be plugged-in, pointed in the direction of the dance floor and forgotten about, and in most situations they’ll work exactly as advertised. Yet one day you’ll fire-up your system and wonder if you forgot to

switch on the sub! Where did the bass go? Or maybe the opposite happened, and the bass is crazy loud! What gives?

The short answer is usually “basement” or “stage.” In a venue with a basement, your bass waves (sound) can end up downstairs! Bass can travel through most walls and floors, and can also be guided by them. That means your bass is NOT on your dance floor, and might even be annoying guests in the next room! The opposite can happen with a stage, which can act as a resonating cavity; a good natural bass amplifier. The only good cure is to experiment with speaker placement. Try moving it off of the stage, and / or away from a nearby wall. You might experience substantial “backwave,” where the bass sounds louder behind the cabinet than in front. I’ve actually turned my bass cabinets completely around to put the bass where it belongs. (File this technique under “whatever works.”)

A building’s acoustics can also help to create standing bass waves; annoying bass “hot spots” that can rob your dance floor of sound and give party guests at a single table a headache! This happens most often with two or more bass

bins, so the cure usually involves moving them apart or closer together until it disappears. In fact, as long as they’re working properly, almost all bass problems can be solved by moving the cabinets around.

IT TAKES TWO

As with the high-end cabinets, subwoofers can also be acoustically coupled to produce more bass. In larger venues, those with conditions that absorb bass, or an outdoor setting, this is a neat trick to have in one’s technical repertoire.

For most DJs with average-sized parties and equipment, the above techniques will be much more helpful than all of those books, papers and reports. The bottom line is to let your ears be the judge. Learn from the pros, but add to that knowledge base with your real world experience. **MB**

ENTERING THE REALM OF A/V RENTAL

One DJ's path to expanding his business

Ben Miller

In 2002, I was teaching high school full time, and DJing part time. I was driving over an hour each way to get to the school that I was teaching at, and still meeting with clients every night. My desire was to become self-employed. Based on how full my calendar was, I knew that I wasn't going to pay the bills without some other residual income.

While DJing at a local hotel, I struck up a conversation with the banquet manager about their A/V. I knew that they didn't own any of their own equipment... and I later found out that they weren't getting any type of discount from their current provider.

I had been doing video dance parties for quite some time, which meant I already owned a projector and a screen. The hotel had their own screens (hung from the ceiling), and they were currently charging their clients \$250 for a projector for the day (they were also paying \$250 for the projector).

I started doing some math in my head. I asked how often they rented out projectors. Their answer: about once a week. I came up with what I thought was a revolutionary idea that would help both the hotel and me. I would rent them my

projector for \$200, and they would continue to charge \$250. That means that I would hopefully make an extra \$800/month.

Immediately the banquet manager's response to me was "There is no money in just renting one item, you have to rent it all."

FALLING INTO PLACE

I eventually started having meetings with the banquet manager, the food and beverage director, and the director of sales and catering. Almost every conference center has staff in those positions. Figuring out the flow chart of who is more important than whom is very difficult, so make sure that you share the same information with everyone.

After several weeks of talks and negotiations, I was scheduled for a meeting with the director of sales and catering on a Tuesday. After we sat and chatted for a few minutes, she said "Here's what I need for Thursday: two wireless lavalier microphones, a wireless handheld, and an LCD projector. Can you do that for me?" My response was what it always is when someone asks me to do something outside of what I'm capable

of: "Sure!"

I had the LCD projector, and technically I could steal the wireless handheld out of my DJ rack, but I didn't want anyone else using my performance microphone (and I still don't). I immediately got on the phone and called a national supplier of equipment with my credit card in hand.

Two things happened that day, I started my Audio/Visual company, and I started a revolving amount of Credit Card debt that I'm still enjoying today. The first order of equipment was small enough, but the cost adds up when you have to overnight equipment in. And that's when you're lucky enough to have two days worth of notice.

FILLING THE NICHE

I'm in a third-tier market. There aren't any conference centers around me that have their own in-house A/V company or staff. There just isn't enough A/V business to support it. However, all conference centers want to have excellent equipment for their clients. So I was able, as my business (and stock of A/V) grew, approach other hotels and conference centers to solicit their busi-





MY WAREHOUSE INCLUDES

LCD Projectors (2,200 Lumens - 2,500 Lumens)

Wireless Lavalier Microphones

Wireless Handheld Microphones

Mixers (everything from 4-channel to 32-channel)

Stage Lighting/Trussing

Stage Drapery

4 x 6 Screens

6 x 8 Screens

7 x 10 Screens

9 x 12 Screens

Dress Kits for Screens

Powered Speakers (Mackie / Bose)

Spotlights

Video Scan Converters

Video Scalers

Mini DV Video Cameras / Tripods

CD Players

Cassette Recorders

LCD TVs

Plasma TVs

Tripod Screens

Lots of Wired Microphones

Overhead Projectors

Thousands of feet of XLR and other patch cables.

220-Amp Power Distribution Box.

ness. For the most part, I had preexisting relationships with many of the banquet managers that I was approaching, and I was a seasoned veteran of the A/V game, not nearly as wet behind the ears as I was with my first clients.

Over the last 6 years, I've filled a warehouse with equipment. The most popular rentals are wireless microphones (lavalier and handheld) Podium Microphones (SM58s), and tripod screens (for small meeting rooms). We used to get a lot of business renting overhead projectors, but now everything has moved to LCD projectors.

Starting out, I had just one projector, a couple of tripod screens, and 4-5 wireless devices. I bought wireless kits that I could use either a handheld or lavalier with, which kept my cost down slightly.

We also rented small mixers quite often, as my predecessor would rent them use as a converter to take audio from laptops, CD players, iPods, etc. to XLR (which is what is built into the wall).

I would also get some business as an "A/V Tech," which means I can charge \$75/hour to just be myself and help troubleshoot problems or just be on site during an important meeting.

BOTTOM-FEEDERS BEWARE

In the last six months, I've had several clients call, because they have been contacted by other DJs wanting in on the AV business. I don't know what it is about DJs, but they certainly follow a pattern.

She said "Here's what I need: two wireless lavalier microphones, a wireless handheld, and an LCD projector. Can you do that for me?" My response was... "Sure!"

Rather than buying the best gear available, several have gone out and purchase VERY cheap gear, and offered to provide "the exact same service as me" for less than a third of my price.

The difference is, that unlike a wedding reception, sometimes client's A/V bill will be 60-90% of their total amount spent at the conference center. They're having important meetings with the chairman of the board in the room, and they expect everything to be perfect.

I can tell you going cheap isn't the way to

get into this business, or earn respect. Here's an example: In my market, we charge \$85 for a wireless microphone. In a second tier market, you can expect to pay \$125-150. In a major city, (which the conference center most likely has their own in



house AV company), clients are paying \$150-200.

If you're interested in getting started, don't try to undercut your competition by charging a third of what they do. You won't make any money, and you'll have more headaches than you've ever bargained for. I was fortunate enough to not have to come up with my own rates, I just adopted the rates from the previous company, which I thought was more than fair.

SPREADING THE WEALTH

In major markets, the conference center gets as much as 50% of the A/V bill, and small towns get as little as 15%. This is often how you get your first clients. Offer to provide the same quality service, the same quality equipment, and the conference center gets a higher cut than they have now. Be prepared to be patient though, most conference centers sign a 2-3 year contract in order to get the deal they have, and then renegotiate each time it comes up for renewal.

Again, the percentage isn't something that you can drastically undercut. To keep up with clients demands, broken equipment, and new technology, you're probably going to spend about

40-50% of your new A/V income on equipment (if you want to be full service). When it means if you offer a 25% discount on your services, you have a potential to only make 25%.

I have a client that comes in every year, and I purchased some very specific equipment for them. The catch is, I've got what they want, but the rental fee (used just a few times a year) will never pay for itself. So, you have to remember, while you feel like you could never charge \$85-\$150 for a wireless microphone, that rental is helping fund the other items that you need that hardly ever go out.

AT YOUR SERVICE

Many of the conference centers we dealt with used Nextel phones, so I bought Nextel phones for my staff and me. I had one of my staff move into an apartment directly behind our biggest client, and I can't tell you how many times I've left a round of golf early, only to rush to my office, grab a microphone or a specific cord and take it over to the conference center.

You'll be delivering equipment starting at 5:00am, and often picking up equipment until

midnight. Conference centers will book multiple events and 'turn' the room in the middle of the day, which means you've got to be there when they turn the room to pick up your equipment from the morning, or to drop equipment off for the next meeting.

I've said for many years now that I'm ready to get out of the A/V business. My equipment gets destroyed, spilled on, and lost (or stolen). I've replaced tens of thousands of dollars of equipment over the years. However, as your company grows, the financial benefits (mostly!) outweigh the stress.

I've got to run! I've got to deliver 12 podium microphones, 4 lavaliers, 3 fast-fold screens, 4 mixers, and enough XLR cables to go to the sun and back, all for a meeting that starts at 6:00am tomorrow morning! **MB**

Ben Miller, with his company Premier Entertainment, has been performing in and around Central Illinois for over 14 years, providing mobile entertainment, audio-visual services and more. Ben has held various leadership positions with the national organization of the American Disc Jockey Association.

Tired of spending a fortune on lamps?

Introducing the new KSD & KDE lamps: Premium quality without the cost.

Metal Halide

QUANTITY DISCOUNTS
Up to 25% off

Compatibility Chart (Partial Listing)			
Price	Lamp	Philips*	Osram*
\$39.94	KSD 150		HTI 152
\$67.15	KSD 200	MSD 200	
\$67.15	KSD 250/2	MSD 250/2	HSD 250/80
\$80.75	KSD 575/2	MSR 575/2	HSR 575/72
\$84.15	KDE 575		HMI 575/GS
\$99.00	KSD 700SA	MSR 700SA	HTI 705/SE
\$99.00	KSD 1200/2	MSR 1200	HSR 1200/72
\$99.00	KDE 1200DX	MSR1200SADE	HMI 1200/S
\$99.00	KDE 1200	MSI 1200	HMI 1200/GS

Halogen

FREE SHIPPING!
Orders over \$25

Popular Halogen Lamps			
Price	Lamp	Price	Lamp
\$2.49	64514	\$4.99	ELH
\$1.99	BRL	\$4.86	ENX
\$5.89	DDL	\$2.49	EVC
\$5.99	DRA	\$3.39	EVD
\$4.44	DYS 300w	\$2.39	EXN
\$3.94	DYS 600w	\$5.59	FXL
\$4.99	EFP	\$4.99	LC150
\$2.49	EHJ	\$4.99	LL200
\$4.86	ELC	\$2.49	QT8500



LED EFFECTS
DMX Scanner \$117
Moonflower \$58



divine lighting
www.DivineLighting.com
(877) 406 - 4557

"OSRAM" is a registered trademark of OSRAM GmbH. "Philips" is a registered trademark of Koninklijke Philips Electronics N.V.
Metal Halide lamps contain mercury. Please handle and dispose of properly. See www.lamprecycle.org for more info.

DJ WebminTM
from ProDJ.com

\$119 yearly includes:

- Eco Friendly Business Operations
- Full online event admin
- Expanded accounting system
- Add-Ons for detailing your events
- Equipment Assignments
- Many reports to track your business
- 24/7 web access - GUARANTEED
- Outlook®/Palm™ OS Integration
- DJ Intelligence Integration
- Live constant free upgrades
- Monthly detailed booking calendar
- Event mapping through Google Maps
- Multiple employee event assigning
- Controlled multi-employee access
- Staff Time-Off system
- Search for bookings/customer calls
- Automatic Event Email Reminders
- Unlimited custom booking options

www.djwebmin.com

SOUND · LIGHTING · VIDEO · MUSIC · PERFORMING

Mobile Beat

THE MOBILE ENTERTAINER'S MAGAZINE

LET'S (NOT) GET LOUD

Can you please turn down the music? We're trying to talk.

By Michael Edwards



Every DJ has had someone ask them to turn down the music at some time or another.

They'll even make this request when you are playing soft dinner music.

They'll often precede the request with a flowery compliment to soften the blow... "You're doing a great job, but can you turn it down just a bit, we're trying to talk." How should you handle it?

CARELESS WHISPER

Quite often it isn't as much about the actual volume as it is about the proximity of the listener to the sound source. I was playing very soft, pre-dinner background music for a Rotary Club annual dinner/dance when the head of the local Chamber of Commerce, who was seated at the very first table right in front of me, came up and barked, "There's no reason that you have to blast us out of our seats!" You can believe me when I tell you, the speakers were raised on stands well above seated ear level and the volume was at a whisper compared to where it should have been set for the 350 guests in attendance, some of whom could not even tell there was music playing at the very back of the room. Is there a universal solution to this common DJ dilemma?

THE CLOSER I GET TO YOU

In the past, in an effort to lower the volume at the source and still cover an entire large area, I have tried multiple speakers spaced equally around a very large or odd-shaped room. This creates several new problems. If you don't apply time-alignment correction technology to the signal processing, multi-speaker setups will produce that familiar time-delay echo you've heard from a baseball park's PA system. Secondly, you really need to run wireless on multi-speaker coverage if possible, unless you want to spend hours running miles of cable and taping it all down for safety. And worst of all, even at the perfect volume level with a flawlessly time-aligned, wireless, multi-speaker configuration covering a huge room, you now run the risk of receiving multiple "proximity-related" volume complaints from the closest table at each and every speaker location, instead of just one or two tables located right in front of you. What's a well-intentioned DJ to do?

Let me suggest some ways of handling this problem—most of which should be applied before any complaint has even been made.

MOVIN' OUT

Let your client know in advance that the volume of the music will always be louder closer to the music source. If guest tables at the venue are located quite nearby the DJ system and cannot be moved, suggest that the seating plans involving tables of important dignitaries or older guests be relocated accordingly, for their enjoyment. Younger guests up front are much less likely to complain. If possible in advance, suggest that your DJ table be centered directly in front of the dance floor, rather than off to one side or right next to a table full of guests.

HOT IN HERE

To explain it to someone in even simpler terms, listener proximity can be compared to a traditional steam-heat radiator. In order to heat a cold room, an old-fashioned radiator has to maintain a minimum level of heat that warms the entire room, but it would seem much too hot for anyone sitting right next to the radiator. You don't turn the heat down for that one person and let everyone else freeze if you can possibly move that person away from the hot radiator. After you've explained it like that, they'll still say, "Yes, but can you turn it down, we're trying to talk." Seating younger guests up front really helps avoid the problem. (No, not because they have better circulation—I'm done with the radiator analogy and back to talking about the music volume!) If the client suggests keeping the music lower, you should explain that lowering the

Nobody ever tipped me after their event because everyone had great conversations at their tables.

volume to a level that is comfortable for dignitaries or older folks up front at the closest table erases your dynamic impact on the crowd and makes it impossible to ignite the audience and get everyone dancing. At that point, unfortunately, many a client makes a decision that we must obey, which also sinks the party. FACT: Music played at background volume level will almost always be ignored by potential dancers as, well...merely background music.

FIGHT FOR YOUR RIGHT

My private philosophy is very clear: **After the meal, they're not paying me to let non-dancers talk, they're paying me to make non-dancers dance. Nobody ever tipped me after their event because everyone had great conversations at their tables.** Interestingly, most "volume complainers" are people who NEVER go out to hear "live" music. If they did, they'd know how reasonable the volume of your dance music really is when compared to being up close at a really large concert-type event. Funny how concert-goers in the first 10 rows never give Bruce Springsteen any grief that he's too loud for 50,000 people.

MY WAY

Unless instructed by my client or the venue, I rarely allow anyone to regulate the volume based on one personal opinion of what overall volume level is appropriate, especially if they are sitting right in front of the speakers. Remember...YOU are the hired music professional. The volume is intentionally going to be different at different times during the same event. Use reasonable audience comments and

visible indicators (like people leaning much closer than normal just to be heard while conversing at the table) along with your own judgment to arrive at a good volume "compromise." After you factor in the room size, audience size and table proximity, set the volume based on exactly what you hope to accomplish with the music at that given moment during the event. Do you want to generate "excitement" during the introductions? Permit comfortable conversation during dinner? Draw attention to a pre-planned formality? Incite everyone to dance after the meal? Diffuse the excitement and wind down when it's time to leave? These things cannot be accomplished at a constant volume level.

DIRTY

Make other acoustical adjustments as needed to room EQ, input gain (some songs are much "hotter" than others and their "red" signals should be attenuated right away), compression, noise-gate, limiter, and master volume. Always remember that a "clean" clear, properly attenuated signal or a distorted, overdriven signal will each be amplified exactly as you've sent them from your mixer. Only one will sound great coming out of the speakers after amplification; the other won't—at any volume.

BELIEVE IN ME

Don't be afraid to alter speaker position or placement at any time as needed. Simply put, you need to believe in your own ears, knowledge and common sense. It's not conceited or pompous for any experienced mobile DJ (given undamaged hearing) to assume that he or she is the most qualified person in the room to actually determine the volume level required to make the event a success. It's part of why you were hired.

LAUGH, LAUGH

A far less stressful way to resolve the problem in advance is with personality and humor. Get to know the folks at those tables right in front of you BEFORE the music needs to be increased in volume. I like to joke around with them, asking if they "paid extra to get such good seats up front" or saying "Wow, you must have connections," or "I guess I'll have to play all your requests, since you can reach the plug from here!" If they ask me if it's going to be loud, I'll quip, "Actually, you'll be begging me to turn it up." If they're older (which means the client didn't heed my seating advice) I'll sometimes tell them, "The volume won't be a problem for this table, since I can tell you're 'party animals' from way back and you'll probably all be out on the dance floor all night." If they laugh, then you can usually get away with playing closer to the volume necessary to rock the crowd since you've won them over in advance.

If all else fails, have a few pair of unused ear-plugs available for guests at that first table. Hell, it can't hurt to offer! **MB**

Michael Edwards is the president of Michael Edwards Enterprises, inc. and owner of www.getadj.com, www.djslastminute.com and www.djbids.com. Full-time since 1979, Mike is one of 22 AllStar DJs at his agency in Andover, MA. A member of the Mobile Beat Advisory Board & the American Disc Jockey Association, Mike can be contacted at 978-470-4700 or info@getadj.com.

Ready for a Major Hazing

Chauvet's Arena Hazer fills the halls with atmosphere

By J. Richard Roberts

For some, a basic sound and light show will do. Two speakers on tripods, a tree of lights and a little charisma are all that is needed. They enjoy the short set-up time and their ability to catch the drive-through across the street before it closes on their way home. Laughable to them are the crazy people who bring in a show that amazes their crowd; you know, the DJ who custom-designs a killer sound and lighting rig for the big show.

FOR THE BIG GIG

If you're like me, however (not a one-show-fits-all DJ), you appreciate industrial-grade equipment. The Arena Hazer from Chauvet is a prime example—capable of outputting 20,000 cfm (cubic feet per minute). It can fill an NBA-sized basketball arena in a matter of minutes.

Calling a product an "arena" anything is a bold gesture—kind of like Babe Ruth pointing over left field. In this case, Chauvet connects. With its slick black flight-style case, complete with lockable casters, it looks like it belongs on tour. For such a large output, it boasts a somewhat small frame at roughly 20 inches square. As for weight, the 77 lbs. may seem bulky, but the casters make it easily mobile. Getting inside and refilling the hazer is made easy with a removable front panel, top and rear access doors, and the extremely thoughtful addition of a funnel. (If I had a dollar for every time I spilled sticky fog juice all over, I would be a wealthy person.) As standard with most of their products, Chauvet has guaran-



teed a 2-year limited warranty that protects your investment against mechanical failure.

BLOW THEM AWAY

Common on production-level units (not so much on DJ models), the Arena Hazer comes with a multidirectional blower mounted underneath to enhance the throw and allow output of up to 20,000 cfm. This blower is controllable via dip-switch or knob, each easily accessed through the rear door. Its 600-watt heater has no duty cycle. For me, it provided a consistent light haze all night long.

Control is a very big issue with haze. You need just enough to do the job, but not so much to make people believe they are in danger of suffocating. The Arena Hazer features remote control (25' corded), 2/3 channel DMX, or the control panel on the rear. Whether it was an event with 1,500 kids or a wedding of 150, I had enough control so that I didn't need to worry about overkill. The AH can also be activated by sound, which is not all that common in hazers.

THE FOG ROLLS IN

With the Arena Hazer's different fans and blowers, I imagined a steep learning curve. However, the only tinkering that needed to be done was with the timer and slight adjustments to the direction and speed of the blower.

During my first few tests (in the now-infamous Mobile Beat testing facility, the Mojo Dojo) it was evident that the reason the Arena Hazer performed so well was the combination of a large

core heater and a powerful blower. Within minutes, I was treated to an even haze that permeated everywhere—a dry, dreamy mist.

On the road, I took the Arena Hazer along on six events. Four of those were high school dances, one was a wedding, and the other was a sound reinforcement event for a local band. I really liked the fact that no matter what the room, only a few adjustments to the blower were necessary, leaving time for more important things, like sound. Another benefit was that the doors and front cover on the AH are lockable with padlock holes—to keep those unwanted inquirers. The Arena Hazer's weight did originally bother me, but then I realized I was transporting the unit with fog juice inside.

THROUGH THE HAZE

At one event in particular, the building engineers insisted that the machine would set off fire alarms and cause havoc. After much debate and letter of approval from the fire marshall, I was cleared to use it—but only if we tested it out the day before. To put it lightly, the engineers were amazed at the perfect the level of haze. This room was roughly 3,500 square feet and it was filled in well under a minute.

Remember the DJ from the opening of this review? He may have a 100-watt fogger, but that's it. The Arena Hazer is not for him. It scares him. For me, such a powerful hazer helps tame the big jobs. Guys like him and guys like me aren't that different—except one of us can see through the haze. www.chauvetlighting.com **MB**

Gee, It's Cute. Does It Bite?

QSC's GX5 takes the next step in the never-ending quest for compact power

By J. Richard Roberts

QSC's new GX series expands on the idea that more power in a smaller/lighter package is ideal for today's entertainer. The series then takes that notion further with the addition of more inputs/outputs and QSC's new GuardRail™ technology. QSC has always been a leader and innovator in amplifier technology, so when I got the call to test drive the flagship GX5 I was excited to put this "cute little amp" to the test.

WHO YOU CALLIN' CUTE?

At a mere 26 pounds, it would seem logical that the output of this amp would be equally as "light-weight." That assumption is wrong. Sure, this amp IS great looking, but it is too powerful to be called "cute." With an 8-ohm power handling capacity of 600 watts per channel (single channel drive), the GX5 would best be described as "muscular." With both channels being driven at 4 ohms, you're looking at a power rating of 700 watts per channel in an under-30-pound container.

One of the first things you will notice about the GX5 is its shorter depth. It was designed specifically to accommodate the constantly touring entertainer or DJ by being able to fit in small effects racks. With the shorter frame, more cables can be routed to their appropriate inputs while staying out of the way.

The front also features some space-saving ideas with recessed gain knobs and a grated ventilation system. LED indicators for clip/signal/



power allow for monitoring your amp in even the darkest of rooms.

It seems that QSC really took compatibility into consideration when designing the inputs and outputs on the GX series. With dual RCA, 1/4" unbalanced and XLR balanced inputs, there is shortage of ways to get signal. On the same token, outputs present are Speakon™ (2-pin and 4-pin), 1/4", bare wire and banana. All these options mean more versatility and less need for signal-weakening cable adapters.

LEANING ON THE GUARDRAIL

The GX series features GuardRail™ technology which makes paying close attention to an amplifier during performance a thing of the past. While one should definitely still watch an amp to see if it is being unmercifully overdriven, the GuardRail system acts as a cross between a clip limiter and a thermal limiter. Acting on its own, the system measures the onset of clipping using the clip LED. Mild triggering of the LED will not activate limiting, but prolonged obnoxious clipping will. This heavy clipping sensor then triggers the slow limiter to gradually reduce volume until clipping is in the reasonable range.

Aside from clip limiting, with GuardRail on duty there is no need for thermal muting. If the amplifier overheats, the gain level will slowly be lowered, saving you from downtime. Generally, the idea behind the feature is that the amp will take care of itself and protect itself from damage.

AGILE CHANNELS

Another important feature of the GX series is the addition of a built-in crossover, which is

controlled by a switch near the inputs. When the switch is activated, both channels of the amp act separately. Channel 1 functions at a subwoofer frequency, while Channel 2 converts audio to a satellite frequency. The channels are controlled independently of each other by the gain knobs located on the front of the amp. It should be noted, however, that the GX series was only designed to power one cabinet per channel. For larger setups with two satellites and two subwoofers, it is recommended that either a second GX series amp be added or the RMX or PLX series be considered.

ROAD TRIP!

First, I used the GX5 to power a pair of 15" two-way speakers. These 4-ohm speakers are rated at 450W RMS, which is a perfect size for the GX5. I found the amp's sound to be extremely clean; it did not distort, even when I was seriously overdriving it. I actually pushed the system to point where my speakers were at greater risk of blowing than my amp of overheating.

On my second experiment, I used two 12" satellites and two 15" subs. With the crossover on, I was impressed at the clarity of the division between the mid/high frequencies of the satellites and the low-range frequencies of the subs.

QSC has just made setting up a lot easier for me with one flip of a switch. Added features such as the crossover and the GuardRail limiting system have made the GX series an intelligent buy. Versatility, flexibility, and transport capability are what all mobile entertainers want and need. The GX5 has all three, plus the power to keep our sound solid. www.qscaudio.com **MB**

Quad Gem DMX Dazzles

Dress your show with better brightness and color

By Marty DeBergi

Adding another Gem to their treasure trove of affordable lighting, American DJ's new Quad Gem is a 4- or 7-channel fully DMX-able light fixture with three operational modes. In a nutshell, it is a 4-head LED moonflower effect that is capable of producing red, green, blue and white and has an output similar to four 250W bulbs.

The Quad Gem DMX is ideal for use as a centerpiece light with its wide spread and sharp beams. When not in DMX mode, the unit uses built-in programs in sound-active mode. Other features include strobing, electronic dimmers, and low power consumption (20 watts per unit), and low heat generation, which are signatures of the new wave of LED fixtures.

INSPECTING THE SPARKLE

Getting the light into action, I was able to wash the ceiling over the dance floor using only one Quad Gem, greatly adding to the party's ambience. The colors were bright and vibrant, and the patterns in stand-alone sound-active mode did not become stale all night. They were constantly moving and changing in beat with the music.

At 11 lbs. and in a metal casing, the Quad Gem was quite transportable. Surprisingly (for its trapezoidal design), the unit was also well balanced which allowed for easy rigging with standard "O" clamps. In my applications, I used the Quad Gem to add sparkle and dazzle to my environment by rigging the fixture at a 45-degree angle to the dance floor, covering the ceiling above the happily dancing guests.

One positive feature of the Quad Gem cre-



QUAD GEM SPECS

- 4-head LED Moonflower effect with sharp, wide-coverage Red, Green, Blue and White high-output color beams
- 224 LEDs (80 Red, 60 Green, 48 Blue & 36 White)
- Output similar to Quad 250W Halogen lamps (based on visual side-by-side comparison with halogen fixture)
- DMX-512 protocol
- 4 or 7 DMX Channel modes
- 3 operational modes: Sound active with built-in programs; DMX controller; UC3 Universal Controller
- Electronic dimming: 0-100%
- Variable-speed Strobe
- Sound-active from built-in programs
- Includes hanging bracket
- Multi-voltage switch (120V or 230V)
- Power consumption: 20 Watts
- Dimensions (LxWxH): 18.75"x 15.5"x 4"
- Weight: 11 lbs.

ated a surprising problem for me: its brightness compared to my other fixtures. The reason I used the Quad Gem as a ceiling wash was because of the constant back-and-forth in light intensity on the dance floor between the Quad Gem (really bright) and my other LED effects (kind of bright). American DJ was able to attain this brightness not by adding special LEDs, but by utilizing new lens technology. If I had more lights with the intensity of this one, the brightness "see-saw" factor wouldn't be an issue for me or my guests, and all of my lights would look their best.

A NECKLACE OF GEMS

For added oomph, a special system of four Quad Gem pros can be purchased along with a Quad

Array BR bracket, associated cables, and a controller. This system is a perfect addition to any light show, providing almost 900 LEDs among the four fixtures, helping you shower your guests in high-output LED beams. I would recommend this system to anyone who wants a serious LED light show for a reasonable price. During my test, I saw what only one can do; I can imagine the cool factor you can achieve with the blazing intensity of four linked together.

In any form, the Quad Gem is a great fixture. It looks great with or without haze due to its brightness, which is a challenge for some other LED effects. With one or four, the Quad Gem is sure to dazzle your dance floor.

www.americandj.com **MB**

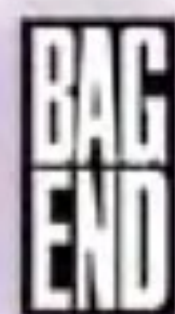
Defined Precise Focused

Maximum Output Minimum Enclosures

New Power Amplifier for Bag End Powered Line

"Conventional pro audio wisdom has always been that the way to get a dance floor shakin' with bass is to use bulky, back-breaking cabinets and power hungry amps . . . BAG END has rethought speaker design and come up with a way to get tight-fisted hard-thumpin' bass from a system designed for mobility."

- Robert Lindquist, **MOBILE BEAT** magazine



bagend.com
888-459-3030

With just about every one of our Time-Aligned™ Loudspeakers available powered by our high efficiency Minima One power amplifier, including the extremely high SPL Opal-R (Pictured), it is possible to get the unbeatable clarity the Bag End name is known for with a substantial increase in mobility. With 500 -2000 watts, individually adjusted for each speaker, our Minima One power amplifier gives you plenty of power for even the largest of gigs.

©2008 Bag End Loudspeakers USA. The Time-Aligned logo is a trademark of Bag End Loudspeakers, USA

GoPaperlessDJ.com

DJ Webmin[™]
from ProDJ.com

ProDJ.com



DJ Intelligence®

"Smarten Your Website"

\$299 yearly or \$29.95 monthly includes:

Eco Friendly Advertising - Web Site Hosting with ProDJ.Com (new clients only)

Eco Friendly Business Operations - DJ Webmin Lite Event Management Software

Eco Friendly Event Planning - DJ Intelligence Online Website Tools



Heaven Scent

SnowMasters, a long-standing leader in special effects, now offers **Eco-Scent**, a new division of **scent-delivery products**. Fragrance has become the leading edge in branding integrity and definition, ranging from hotels and hospitality to cruise lines to special events. With several machines, ranging from pin-point scent delivery to large units for wide area disbursement, a provocative scent will greatly enhance your event and create a much more memorable experience. From exotic floral fragrances for weddings, to hip, scented fog for your nightlife events, to divine subtleties for your next catering event, or even a specialty dark chocolate for your next business seminar break-out, Eco-Scent has over 500 in-house fragrances to suit your unique occasion, and the ability to create whatever signature fragrance your client may desire. The machines are available for sale or lease, with cartridges shipped directly to your event. Call 256-320-8047 or navigate to www.eco-scent.com for more information.



Portable, Powered and Mic-Friendly

Klein + Hummel, a proud member of the **Sennheiser** family of high-end professional audio products, announces the launch of its **PAS 100 portable, self-powered indoor/outdoor speaker** that offers integration with Sennheiser's industry-leading wireless microphone technology. The PAS 100 is specifically designed for large room applications, and features two option slots for Sennheiser evolution wireless G2 series receivers or a built-in CD/MP3 player in addition to external inputs for a microphone and music playback. Quick and easy to set up and operate, the speaker system's electronics are factory tuned to provide clear and natural sound. The bi-amplified unit offers a 50-watt woofer plus a 20-watt tweeter mounted on an advanced professional horn design and generates an SPL of 118dB, with a frequency range of 75Hz – 18kHz and directivity of 90°x 40° (HxV). The PAS provides four inputs, each with level control, including two universal option slots that may be outfitted with two Sennheiser G2 wireless diversity microphone receivers or a built-in, anti-shock CD/MP3 player, plus connectors for a wired, dynamic mic and an auxiliary line level input for an external playback source. A pair of RCA recording outputs are also included. High, mid and low tone controls are included together with an output level control. The PAS 100 may be powered by AC or built-in rechargeable batteries, which offer up to eight hours of use.

www.klein-hummel.com / www.sennheiserusa.com



Standing Smartly

A revolutionary solution for today's digital entertainer, **Road Ready Smart Stands** feature a tilting, pivoting base that can be adjusted from 11" to 18" high, and special vented trays designed to protect equipment from overheating. There are several configurations available that feature different tray and accessory options to fit a variety of gear, including laptops, turntables, and CD players, lighting controllers and more. The RRBS & RRBL feature a sliding mounting bracket that gives you the flexibility of attaching your stand to either a table edge or a case, while the RRFSS and RRFSL models feature a free standing base that can be set on a table or other flat surface. A separate accessory, the RRSERATO is also available to mount the Rane Serato or any other interface. Road Ready's Limited Lifetime Warranty rounds out the deal.

www.roadreadycases.com



DISCO FEVER BURNS WITH ACCLAIM X-PANELS

When the Disco Fever Tour, headlined by KC & the Sunshine Band made a recent stop at LA's Greek Theater, thousands of disco fans of all ages turned out to "shake their booties." But although the music may have been classic '70s dance tunes, the lighting effects were 21st century, thanks to **Acclaim Lighting's X-Panel low-res LED screen system**, which put on a display of colorful graphics on the wall behind the stage.

Lighting design/production company Stage-Tech (www.stagetechnology.com) used 36 X-Panel Frame Systems linked together to create the eye-popping video display. The X-Panel is a lightweight 8.3" square panel with 25 high-intensity RGB LEDs that can be used in multiples to produce video, graphics, text, animated cartoons, or any combination thereof. Each X-Panel Frame System consists of a 3' x 4' flying frame with 12 X-Panels and an Acclaim X-PD-150 power supply pre-mounted to it.

According to Stage-Tech's Joe Golden, the X-Panel system was "a big visual element" at the Disco Fever show, which was sponsored by local radio station 104.3 myFM. "With the X-Panel, we were able to put up something very quickly that was very customized," said Golden. "The radio station gave us the artwork they wanted to see on the screen, and we simply converted it to the right format." The X-Panel is controlled via

Acclaim's X-Soft software, and is compatible with more than ten major software formats, including JPEG, FLASH, MPEG, BMP and MOV.

In addition to graphics, the X-Panel screen was used to flash 104.3 myFM's logo and other text messages to the audience. "(The X-Panel) allowed the radio station to do their own branding for the concert, easily and very cost-effectively. It didn't require sending the logo out to an outside firm to have custom gobos made or anything like that, as you'd have to do with conventional lighting fixtures.

"The X-Panel also gives you the ability to create text messages on the fly," Golden added. "It's a very versatile system."

The X-Panel is also eco-friendly. Each 8.3" panel draws just 0.5A at 24V (12W). The entire system of 36 X-Panel Frames used at the Disco Fever show was powered off of 2 x 20A 120V circuits.

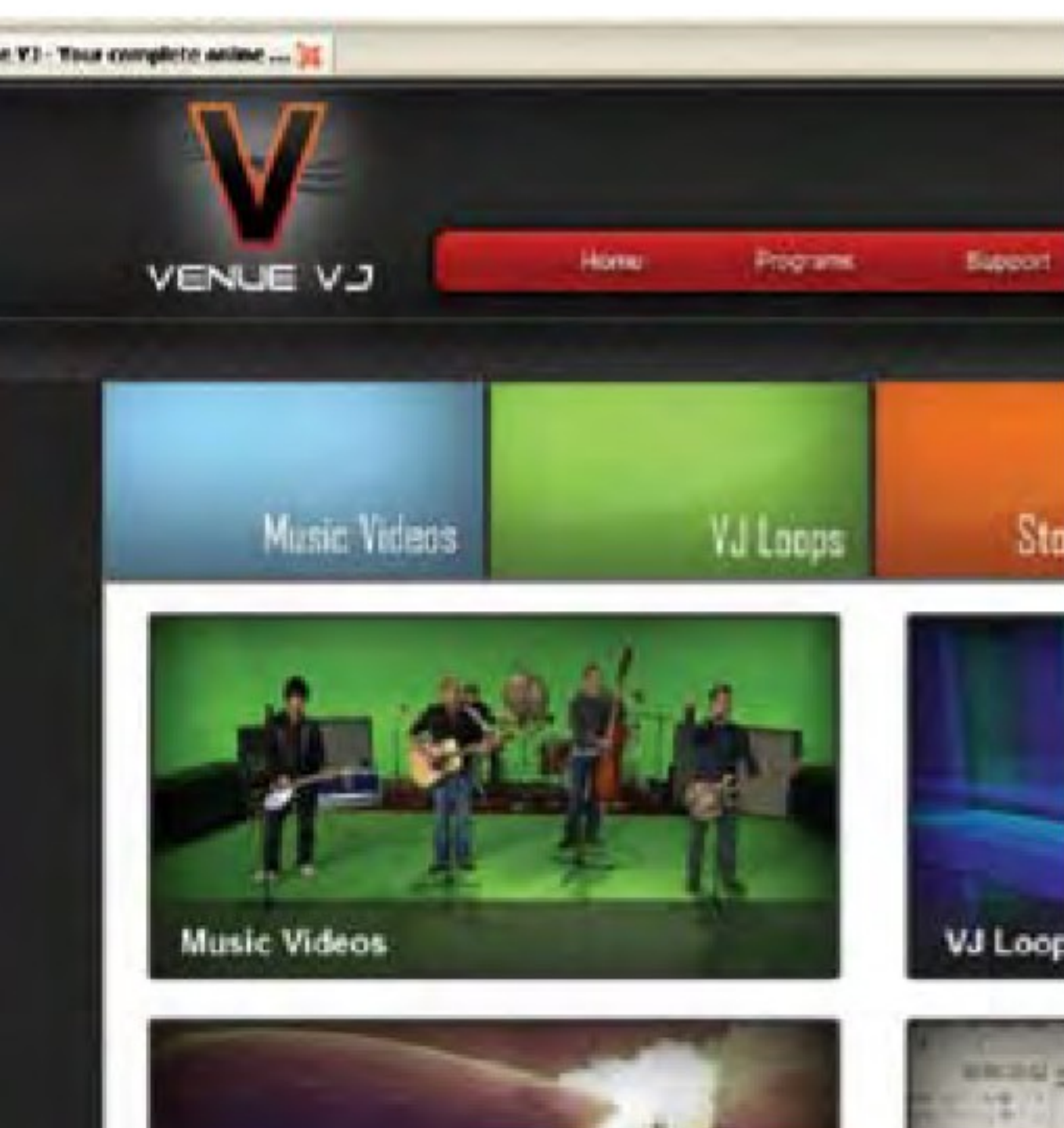
"LED lighting is really the wave of the future," said Golden.

For more information, check out Acclaim Lighting at www.acclaimlighting.com.



FEED YOUR NEED FOR A FEED

Venue DJ from **PCDJ** (Digital 1 Audio, Inc.), is new source for legal, downloadable video content for your visual performance needs. Videos, loops, ambient and graphic visualizations, plus stock footage are all offered at this site. Selections are available as needed or by subscription. www.venuedj.com / www.pcdj.com



THE CASE OF THE TRAVELING SCREEN

For smaller video affairs or if you need extra screens to cover a large event, **Colorado Sound N' Light** provides the **LCD Roadcase**, a solution for DJs who are dreading coming up with a good way to transport their LCD units without worrying about damage. The LCD Roadcase includes a HDTV 32" LCD and mounts to any speaker tripod stand. Two rear-access panels are provided for cable connections. A wheel kit is also included. The system's total weight is only 60 pounds; CSL boasts a 15-second set-up time for this system. www.csnl.com



A Wealth of Data Is Waiting

Understanding and leveraging the value of website stats

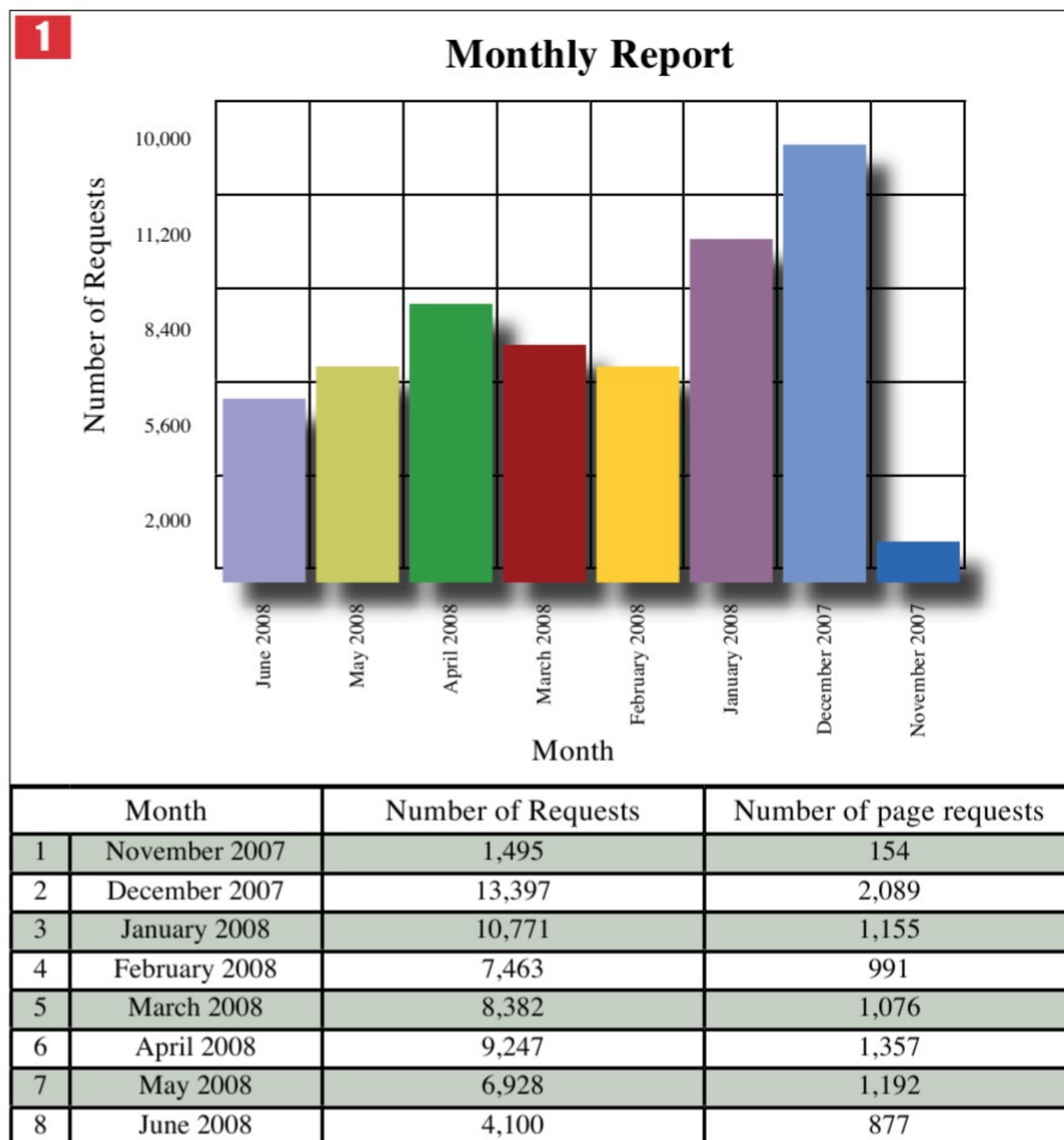
By Jim Weisz

There is a ton of data you can get from visitors to your website that can help you make your site even better. If you're like me, you probably haven't analyzed your website stats in quite a while...and I'm betting some of you don't even know if you get statistics with your hosting. If you're not sure, now is a good time to look into it and if you don't get statistics either find a new host or find a third-party company that will compile stats for you.

If you've never looked at your website statistics or don't know what type of data is there, then you don't know what you're missing. Even the most basic website statistic reports usually include such information as unique visitors, time spent on your website, time spent on each page and how visitors found your website. That's just a small portion of the statistics you should be getting and looking at on a regular basis.

MINING FOR GOLD

So what can you learn from your website statistics? Well, if it says the average time someone spends on each page is 20 seconds and you have paragraphs of text, do you think they're actually reading it? They may be skimming or they may not even read any of it. Another example is what



Most active month December 2007: 2,089 pages sent, 13,397 requests handled

Monthly average: 1,111 pages sent, 7,722 requests handled

2

JUNE 2008

SUN	MON	TUES	WED	THU	FRI	SAT
1 No Checks	2 No Checks	3 No Checks	4 No Checks	5 No Checks	6 6 Checks	7 34 Checks
8 1 Check	9 No Checks	10 No Checks	11 No Checks	12 No Checks	13 1 Check	14 6 Checks
15 2 Checks	16 No Checks	17 No Checks	18 No Checks	19 1 Check	20 4 Checks	21 12 Checks
22 12 Checks	23 1 Check	24 No Checks	25 No Checks	26 1 Check	27 4 Checks	28 16 Checks
29 No Checks	30 No Checks					

Top 10m Most Checked Dates:

Saturday, June 7, 2008
 Saturday, October 31, 2009
 Saturday, September 27, 2008
 Saturday, May 31, 2008
 Saturday, October 20, 2007
 Saturday, October 4, 2008
 Saturday, February 9, 2008
 Saturday, August 2, 2008
 Saturday, August 18, 2007
 Saturday, May 17, 2008

Top 10m Most Checked Dates 2009:

Saturday, October 31, 2009
 Thursday, June 18, 2009
 Tuesday, May 5, 2009
 Saturday, May 9, 2009
 Saturday, March 14, 2009
 Saturday, September 5, 2009
 Saturday, February 21, 2009
 Thursday, February 26, 2009
 Saturday, June 20, 2009
 Saturday, October 10, 2009

is the top exit page-meaning, what page are people on when they leave your website. If one page is significantly higher as an exit page, you should really take a look at that page to see if you can figure out what is making people leave after looking at that page.

There is a ton more information you can access, such as error messages people are getting. That can be helpful to let you know if there's a broken link and people are getting a 404 (page cannot be displayed) error. You can also see a list of referring websites, which can be helpful for seeing if people are finding your website through the various websites you pay to have a listing on. In addition, you can also see the busiest day, week, month or even hour for your website. How can that information be helpful? Well, if you check out the chart included here (Fig. 1), you can see that December was the month in which my website received the most hits. So, if I wanted to offer some kind of web promotion, December might be a good month to do that, since I have a lot of people visiting. Conversely, I may prefer to do a promotion in one of my slower months.

DIGGING DEEPER

In addition to data coming from my website host, I also look at data I get from DJ Intelligence and DJ Webmin. One thing I'll look at with DJ Intelligence is which dates are the most popular for people to be checking my availability (Fig. 2). If you charge the same price no matter what, then that information may not mean anything to you. However, I know of many single-ops who raise their rate for peak dates since they can only work at one event per date.

In looking at my stats from 2008, my most checked date was June 7, with 34 inquiries. I can also see that my most popular 2009 date is October 31, with 29 checks and we're still over 12 months away from that date.

Since I have my DJ Intelligence account set up to pass information to my DJ Webmin account, I can also pull a lot of information about the leads I receive over the course of the year. I just pulled a report for all the leads I received in 2007. I received a total of 341 leads through my website and if I had booked all of them at the rate my quote generator gave, I would've booked \$312,321.90 in business.

I can also pull a report based on the various places I advertise to see where I'm getting the most bookings or the total number of each event type I have booked. At the end of the year I'm also able to create a year-end financial report that helps me quickly determine my gross business for the calendar year.

As you can see, the statistics your website generates can tell you a lot about your web-based business activity. Access them, utilize them, and watch your business grow, by the numbers. **MB**

Jim Weisz has been a DJ since 1999, primarily serving the wedding and school dance markets. Born and raised in Chicago, Jim relocated to Dallas in 2003 to take a position with JonesTM (formerly TM Century). Jim has spoken at several DJ conventions about websites and has also written numerous articles for Mobile Beat about websites, software and a variety of other topics. Jim can be reached at jim@discoverydjs.com.

WEBSITE REVIEW

www.jemstarentertainment.com

You mentioned you designed this site yourself using FrontPage and I do have to say it does look pretty good compared to many FrontPage designed sites I've seen, however it does need some work. The big picture you have on your home page plus the text at the bottom looks good. Finally, someone who has a play button for sound! The welcome message is a nice touch and I'm glad you have a play button vs. the message just starting automatically. A good bio that is interesting to read.

SUGGESTIONS

Take about 2-3 minutes and go through your homepage and count up all the things that are there that don't need to be there. Those are distractions; they clutter up your site, can take people to another site where they forget about you, and most importantly, they detract from the look of your site.

I counted about 10 images or items on your homepage you could cut our right away, including the GoDaddy logo, the note stating you created the site using FrontPage, the FreeDJ America logo and the Beaches logo, among others.

On your music page, I personally would cut everything after your total number of songs all the way until your DJ Intelligence Song Search. Your goal is to get them to start searching your database and get engaged, rather than clicking on a link for candle lighting suggestions.

Drop the links Made Simple and Life

for limos, Planning on Record in your navigation. Your goal is to get them to hire you as DJ, right? Make that your main focus. Feel free to bring that other stuff up to them later or maybe send them an e-mail later, after booking them, with links to those things.

By the way, I noticed that after you click on a link, you lose the navigation on the left. You should keep those buttons there on every page.

Your blog hasn't been updated in over 8 months as of the time of this writing. Unless you're definitely going to update it regularly, get rid of it. (Honestly, my opinion is that blogs have no business being on DJ websites).

Drop the link for the post event survey-send them an e-mail after the event with a link to the survey. Also, drop the huge congratulations on the top of the weddings page.

Picture at the top of the bio page looks very old and is out of focus. I'd recommend putting up a nice, newer, clear photo.

As mentioned, you've included a good bio but there are several things you can cut, like your high school diploma, pictures of Van Halen, link to Cigar Dave and some of the other images that are there.

Overall, you have way too many pages on your site. I got lost several times and it was very confusing. Going along with the topic of my column, I'd recommend checking your website stats to see which pages are never visited and just cut them from your site.



SCAMMED!

Keep your eyes wide open for the invisible criminals

By Anonymous

The Last Email

I already closed my PayPal account out. And the money has long been removed thanks to my long list of friends that use PayPal. And, considering you left me positive feedback on eBay, and that my account is registered under a fake name and bank account that is now closed out, good luck getting your money back. Thanks for the month worth of salary.

Good Day, Mike (LOL) from Nigeria (lmao)

That was the last email I got from a supposed seller of a piece of video hardware I was buying for my local DJ/Video company, I proceeded to call eBay/PayPal immediately but it didn't get me anywhere. Things were as he said; I helped "Mike from Nigeria" to make his month's salary.

BETRAYAL OF TRUST

OK, let's rewind to the beginning. In need of a Sony VX2000 camera that isn't made or sold anymore through retail, I went to eBay, as I have done many times before, for similar hardware. I entered a bid on an item, paid for the item through the PayPal system, and because I left feedback about the seller's promptness, PayPal released the funds. Over a period of three days, I received updates from the seller showing that the item has shipped.

However, with 20/20 hindsight, I've noticed the inconsistency of the seller's information. He was a new seller to eBay and PayPal, with no past sales and no feedback given on any transactions. To help both buyers and sellers, eBay provides a comment/review system. But, of course, I didn't even look at this information. Relying on the seller answering my questions well, I trusted that it would go fine, just like the other hundred or so other transactions I have done on eBay. As it ended up, I lost more than \$1,200.

A TANGLED NET

The Internet is a great thing. It's become hard to imagine being without the news, information sources, networking, entertainment, and so much more that it provides, often in just a few seconds. But just like everything else, it needs to be used responsibly. I have found myself in the last month or so installing filters on our computers at home and watching what my kids are surfing by checking the history records on their web browsers.

"Malware" is a generic term that covers everything from ads that pop up all over your computer screen, to viruses, key capturing software that sends info back to thieves, and other annoying or nefarious technologies. Most malware problems can be prevented simply by being cautious. But no protection software installed on a computer can protect you from yourself. Trusting the human on the other end of the electronic connection is how I got scammed

BOGUS BARRAGE

On the various DJ chat boards letters have been posted over the last couple years, which were the introductions to various scams. Let's pick at each one apart to see what to look out for.

Dear Sir/Ma, With humble regards to you, Let me briefly introduce myself. I am Joane Ching, I,m working as a Manager for Social and logistic with Global Telecommunication world services, which require me to travel far and wide. We will be arranging a SURPRISE Send-off or Retirement party for our Director by March, Friday 28th 2008 in his hometown, MN, United States. We just had one 27th of Jan. and Three directors are still left. I went through your profile and it fit our situation. I will need your services on this day from 4pm to 10pm as a Dj or Disc jockey which ever you choose. As it's meant to be a surprise party, the venue will be disclose in process of this contract agreement. All agreement and contract paper will be signed on my arrival before the date. You are require to play these types of music: Rock, Urban R&B, Country, Techno, Oldies, Jazz

I will need to know if you are available and your charges for this Event???
Note: Reply with your Full Name Phone number Mailing address Email address Telephone number

I need to have these details before my arrival in US by November ending as i will be busy making arrangement with the Caterer and venue Decorator and my Company wants every thing in place before the date. Please get back to me through my email address or telephone number for more details as i have

Regards, Joane Ching.

First of all note the broken English and bad typing on it. While not an absolute sign of a scam, it's often a clue. Another bad sign is that she will need your services in "his hometown, MN"—an unspecified location. Not knowing the venue, but already hiring the DJ—not likely. As forum members noted in the thread around this, it's great that she gave you a choice of being either "a Dj or a Disc Jockey." (I wonder: If you said you were a Disk Jockey, with a "k"—would she still hire you?)

Good Day, How is Business,

My name is Mr Cole Whale. I am Presently here in the United Kingdom here I come to manage an estate for some period of time.

The reason why i am contacting you is that my daughter Shanon will be Celibrating her 20th Birthday Party soon, precisely on the 13th of October 2007,please check your availability for this date becouse I will want your DJ service. I came across your profile on

the Band mix website and am impressed with your area of preference expertice is okay by me.

The venue address of the event is: 10xxx BRISTOL BAY DR BRADENTON, FL 34209. We are expecting about 80 guest at this party & its going to be an outdoor party which i had already made arrangement for tent for you and Guests. The party starts 12pm-4pm according to our program of the event. You are to start performing when it is 12pm till 4pm. All expenses would be taken care of by me; Please I want the best service from you.

Pls Let me have your CHARGES to work for 4 Hours on that day,12pm-4pm when the event will be ending, moreso let me know how you plan to move down here with your electronics / Equipments. let me know the number of breaks your band will like to have. I will want to put it to your notice that i will take care of your hotel only if requested by you, please let me know how many of you will be comming for this event and also to know the numbers of poeple i am making food and drinks arrangement for?

OK this one knows where the event is at, which is an improvement, but someone managing an estate and having some money is emailing from a yahoo address. Yes I use Gmail, but that's still a red flag. This estate-managing UK resident doesn't even know how to speak the Queen's English clearly. Watch out.

As you can see, these are only two examples of suspected scam emails but fortunately the DJs who posted these on the boards didn't fall for them. It's can be humorous when DJs online discover that many of them received the same message.

CHECK'S IN THE MAIL...YEAH, RIGHT

Another common scam that has been executed successfully on some DJs involves the criminal saying they'll send you your full payment via a check, so you should go ahead and send you payments for several other "vendors" related to the wedding. By the time the other "vendors" get their cut and cash your checks, your bank finds out that the original check was a fake and you're caught in the middle, thus being out a couple thousand dollars on an event that is totally fictitious.

The Internet has become the most powerful medium in the world for communications, e-commerce, business—almost everything. But with it also come the technically inclined thieves whose previous generations just held up people in back alleys or scammed them in the market with dishonest scales, or siphoned off government funds through corruption. These thieves are professionals, and like "Mike from Nigeria," they only need to hit one unsuspecting victim a month to make their money.

On the web it is essential to always remember that old, old, wise saying: "Buyer beware!" **MB**

Send in the Clowns

From the funniest performers, a serious lesson in image-making

By Larry Williams

Faced with persistent negative impressions of our industry, one way toward improvement is to compare the DJ's situation with that of other entertainers. Let's take a look at another type of performer that has been around for a lot longer than DJs have: the circus clown.

CLOWNING AROUND?

The very nature of this profession is less than "serious" and has certainly generated plenty of satirical representations. In fact the term "clowning around" and other clown-based references to not being taken seriously are so pervasive that they have become a part of everyday speech.

But if you were to walk into a grocery store and engage someone in conversation, telling them you're a professional circus clown, what do you suppose would be their reaction? More than likely, you would be met with a big smile, some wide eyes and a positive perception of your vocation. After all, most people have a favorable opinion of clowns and would likely be excited to learn more about such an interesting line of work.

If this scenario seems plausible, then it certainly begs the question: "How is it that clowns are perceived so favorably and DJs are not?" The answer lies deep within the make-up of their profession (pun intended).

A SERIOUS INDUSTRY STANDARD

There has been an unwritten code of conduct within the clown profession for years that has set an industry standard. It has also been adopted by others within the entertainment industry, such as amusement park characters and street performers. Here you have groups of performers who all take their craft seriously, and all partake in a ritual of preparation that involves "putting on" their character. But besides the make-up and costumes, there is something else that sets them apart. All of these performers have a focused

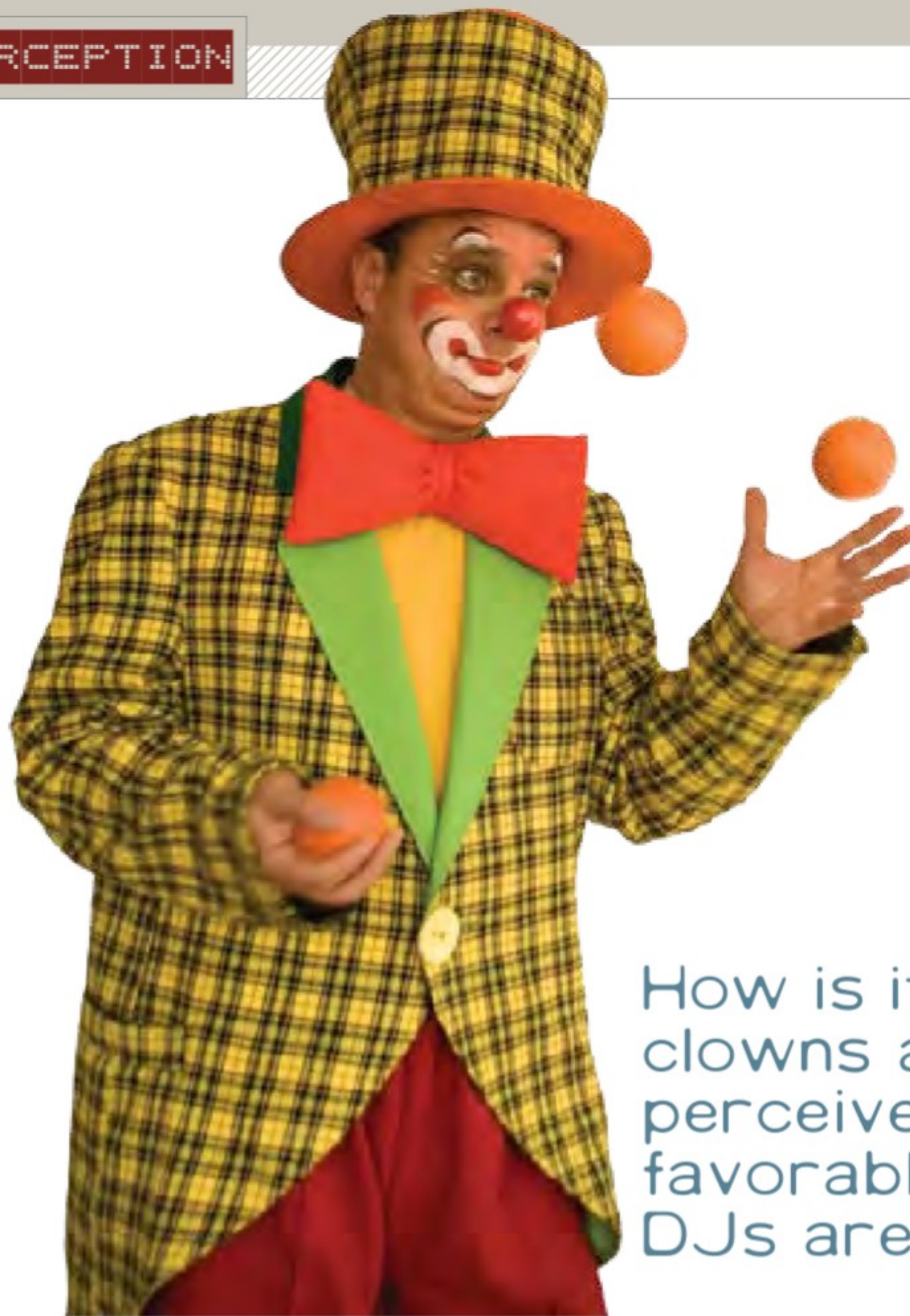
mindset that helps to maintain the integrity of their character.

You will never see one of these performers: use a public restroom; get dressed or undressed into their character; smoke a cigarette; drink anything; use obscene gestures; chew gum; eat food; blow their nose; or talk on a cell phone. Touching guests is normally limited to only a handshake or a hand on a shoulder for a photograph.

THE BENEFITS OF CREATING AN IMAGE

The idea behind code of conduct is to develop the character of the performer in a manner that is seen as completely authentic, with the performer undergoing an almost magical transformation. In essence, this can be considered "image" awareness. To see a clown putting on her makeup would completely take away from the vision she wants you to remember as you enjoy her character. Nobody wants to remember seeing Santa Claus coming out of a bathroom stall or an amusement park character chugging a beer or smoking a cigarette behind a roller-coaster ride.

These incredibly accomplished and dedicated performers have an image to maintain and sustain for generations to come. Everyone who enters their profession understands the commitment, dedication and persona that must accompany their character. To them this is as natural as plugging in our equipment is to us. They simply have disciplined themselves for years within their respective areas to approach the integrity of their characters in a fashion that leaves no room for error.



How is it that clowns are perceived so favorably and DJs are not?

DEVELOPING DJ CHARACTER

The time has come within our industry to raise the bar of professionalism and set standards for ourselves that define what is appropriate for our customers to see, hear and even smell as it pertains to the character or image we wish to portray. If we wish to be taken as seriously as a stage performer or respected as much as a clown, it's high time we begin to establish and develop our character and image in the same manner that has held other performers in such high esteem for so many years.

We have the talent, the educational standards and professionalism to make this happen. We simply need to develop the discipline. We need to establish our character and refine our image to reflect that of a consummate professional that is at all times cognizant of his or her surroundings. Then we must remain "in character" until the stage lights (ie, the eyes of the public) are no longer observing us.

When we can develop our character and define our image with this sort of clarity, we will establish our own unwritten code of conduct that will encourage observers to hold our profession in the highest regard. **MB**

Larry Williams is the author of Mind Your Own Business (ProDJ Publishing), now in its second edition. He is also a nationally recognized seminar speaker and serves as an officer for the American Disc Jockey Association. In 2006 he was awarded the ADJA's Michael Butler Humanitarian Award. For more information, please visit www.djlarrywilliams.com.

SHOWCASE

STARTING AT
ONLY \$65 PER
COLUMN INCH
(1.75"W x 1"H)

GOT A NEW PRODUCT OR SERVICE TO SELL,
GEAR TO MOVE, A JOB OPENING, OR ANYTHING
ELSE TO TELL DJs ABOUT? **SPOTLIGHT** IT HERE,
IN THE MOBILE BEAT SHOWCASE!

TO PLACE YOUR AD, CALL
515-986-3300 x304

SUBSCRIBE TODAY!
WWW.MOBILEBEAT.COM

Entertainment Solutions
Foam-Snow-Bubbles
Buy Direct from the
Manufacturer
954-984-0204
www.rjnworld.com
It's as simple as that!

DJs...KJs...Now you can offer complete
show productions with this exciting
game show entertainment system!
The
Original
GAME SHOW MANIA!
— Digital Scorekeeping & Sound Effects
— Lightning-Fast Electronic Lockout
— Rugged and Portable • Quick Set Up
— Use Our Games or Design Your Own...

Manufactured and distributed by Creative Imagineering
4153 SW 47th Avenue, #146 / Ft. Lauderdale, FL 33314

800-644-3141 954-316-6001
Fax 954-316-6005 / www.gameshowmania.com

Ask about Walla Balla and our economical
Mini-Game Show System, too!

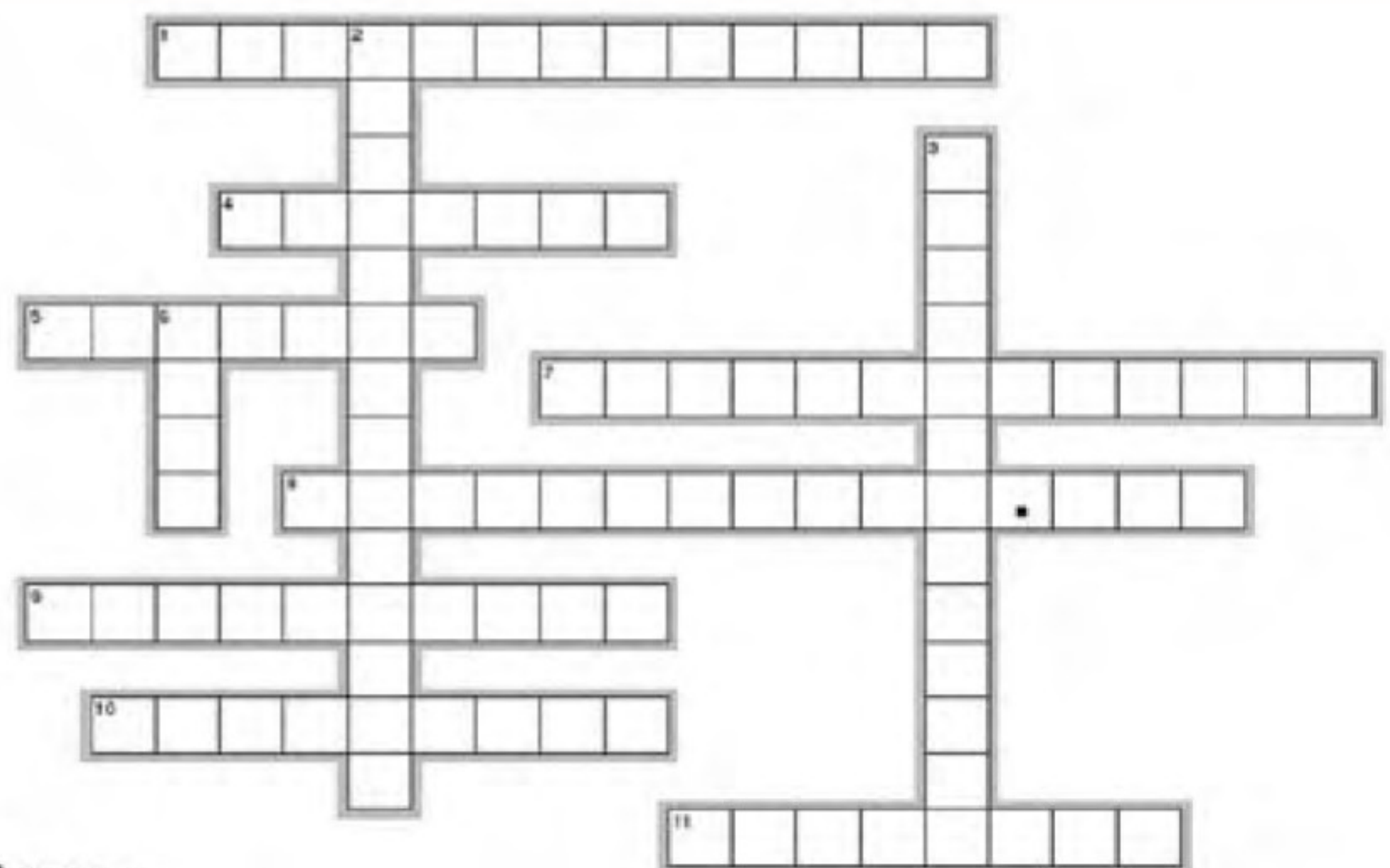


GET CONNECTED AT...



DJ CROSSWORD

Which Vendor?



Across

1. Who is the author of best selling DVD Series "The 1% Solution"?
4. Was "TM Century", is now...
5. This companies standards are "Value - Innovation - Performance"
7. Some of the best event enhancements (HINT: Think .biz)
8. What website is "The World's Official Directory of Entertainment Services Online"
9. This company is the publisher of The Mobile Entertainers Magazine
10. True to it's claim... "Remixes Done Right"
11. Who sells glow products at the lowest prices - guaranteed!?

Down

2. Industry Leader in web based front end tools for your website.
3. This FREE Public Service "Promoting Cooperation, Communication, and Comaraderie"
6. Who helps DJ's build and grow their business?

Turn over to page 80 for answers

Provided by OutsideTheBox.biz

Grow Your Business, Even in a Bad Economy

Small business expert says the key is the right staff

By Rachel Friedman, www.newsandexperts.com

The National Federation of Independent Businesses' May 2008 survey paints a picture of some very stressed out small business owners. Small business' earnings are at their lowest point since 1992 and 9 in 10 owners surveyed expect the economy to continue to decline over the next six months.

Laura Harris, a nationally renowned speaker and author of the new small business owner self-help book "Surrender to Win" (October 2008 release) (Greenleaf Publishing), says, "The answer for small business owners in hard economic times is to hire and retain the right staff."

Here are Harris' five hiring tips:

- 1) Take enough time to get to know your prospective team member rather than hiring on a gut reaction. Part of the interview process should include introducing the potential employee to key staff so you know how the team members will interact. This process can be invaluable.
- 2) Don't hire a prospective employee with an unprofessional phone voice or sloppy appearance. The first impression you have of a prospective employee is the same first impression a client will have of your company.
- 3) Hire an inexperienced person you can train to mesh with your style of leadership. Personnel with experience often come with old habits and pre-conceived notions. Training someone from scratch means you can mold them to perform the way you prefer.
- 4) 'Steal' good employees from other industries. Someone who goes above and beyond for their current company has a good enough work ethic to work hard for yours.
- 5) Hire someone with different strengths and weaknesses than your existing team rather than hiring someone just based on how much you like them. Adding staff should expand what your business has to offer.

And Harris' five tips to retain and grow employees who think like owners:

- 1) Every company needs a foundation of uniformly enforced rules and guidelines on which to agree. Create a detailed employee handbook and stick to the guidelines so everyone (including you) knows the company policy. Having rules in writing helps the employees understand what is expected of them so they can succeed as a group member.
- 2) Invest in your employee's education by paying for courses and offering time off to take classes. Rather than worry your team member will get so smart they'll leave or want a raise – worry your business will remain stagnant if you don't invest in employee education and they don't grow their current level of expertise.
- 3) Help your employees put their families first. Allow time off for children and parents when it's needed. Putting family first doesn't detract from the job – it creates a well balanced work environment for the boss and the employees.
- 4) Hire responsible people, take the time to train them well and give them room to work. Micromanaging stifles creativity, creates second guessing and leads to stress for both the owner and the employee.

- 5) Be loyal to your staff and they will be loyal to you. Spend time investing in the right person so they stay with you. A resignation or firing is disruptive to the flow of business and bad for the morale of everyone remaining on the team.

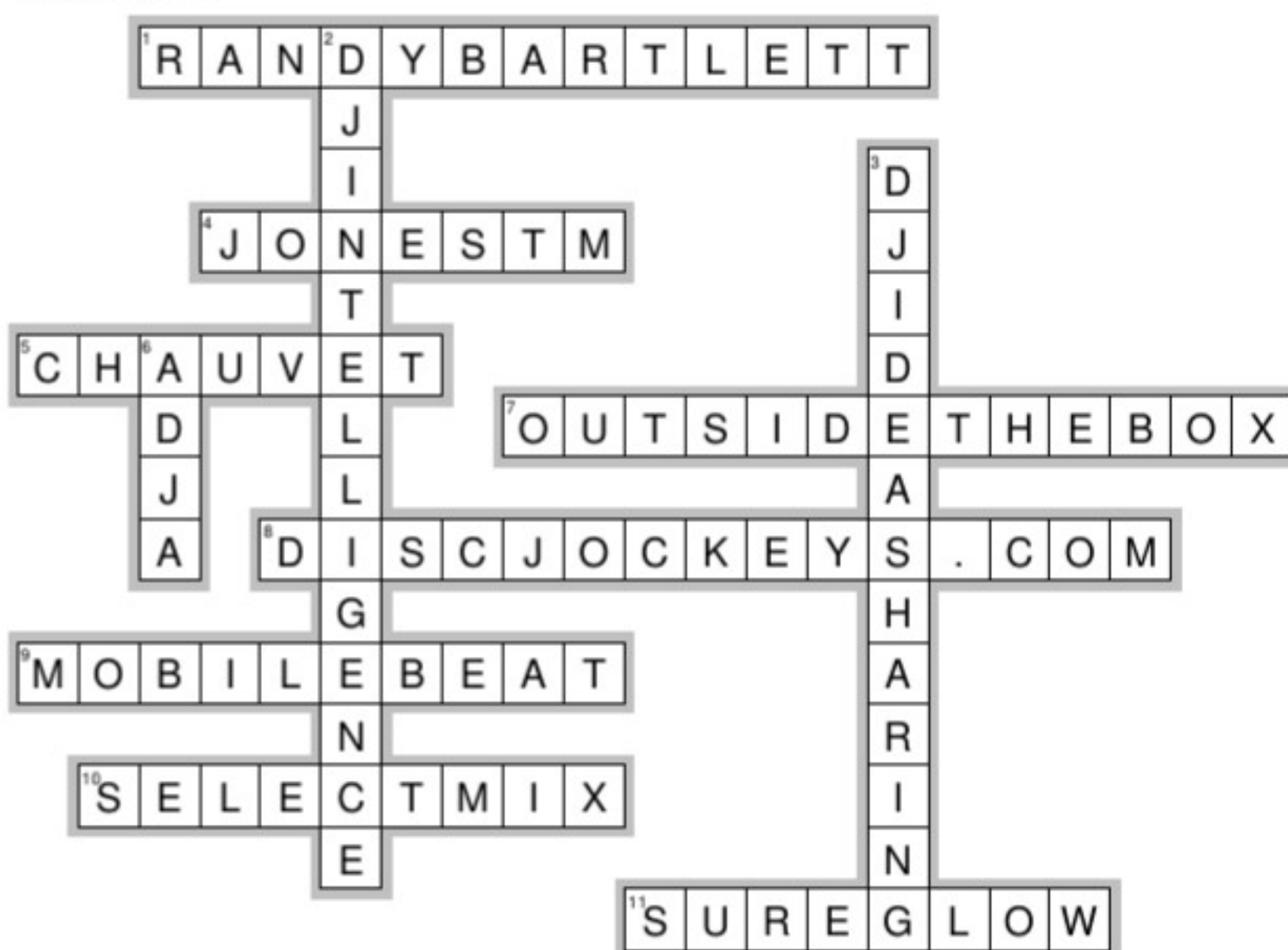
And Harris says sometimes it's not the employee you need to fire – it's the client. "Know what type of client gives you the highest return and is the most hassle free. Gear your advertising and public relations toward taking on new clients like those."

Owning a small business can be less stressful and more successful with the right team members and clients.

Laura Harris (www.lauraharris.com) is a nationally renowned speaker who has helped hundreds of small business owners throughout the United States improve individual and business performance while inspiring them to simplify their lives and renew a passion for developing a business that out-lives them. Harris has been in the insurance industry since 1979 and opened her own insurance agency in 1994. Laura has acquired the prestigious insurance designations of CLU, CIC and ChFC. Laura is a fourth-degree black belt and USTU Certified Master Instructor in Taekwondo. She lives in Corpus Christi, Texas with her children and grandchildren. "Surrender to Win" is her first book geared toward helping small business owners build their companies and their staff. **MB**

Which Vendor?

Outside The Box



EclipseCrossword.com

Across

1. RANDYBARTLETT — Who is the author of best selling DVD Series "The 1% Solution"?
4. JONESTM — Was "TM Century", is now...
5. CHAUVET — This companies standards are "Value - Innovation - Performance"
7. OUTSIDETHEBOX — Some of the best event enhancements (HINT: Think .biz)
8. DISCJOCKEYS.COM — What website is "The World's Official Directory of Entertainment Services Online"
9. MOBILEBEAT — This company is the publisher of The Mobile Entertainers Magazine
10. SELECTMIX — True to it's claim... "Remixes Done Right"
11. SUREGLOW — Who sells glow products at the lowest prices - guaranteed!?

Down

2. DJINTELLIGENCE — Industry Leader in web based front end tools for your website.
3. DJIDEASHARING — This FREE Public Service "Promoting Cooperation, Communication, and Comaraderie"
6. ADJA — Who helps DJ's build and grow their business?



ADVERTISERS

CONTACT ANDY POWELL AT 515-986-3300 x304 FOR ADVERTISING INFORMATION

American Audio	americanaudio.us	800-322-6337.....	3, 23
American Disc Jockey Assoc (ADJA)	adja.org.....	888-723-5776.....	43
American DJ	americandj.com	800-322-6337.....	84
B-52 (ETI)	b-52pro.com	800-344-4384.....	7
Bag End Loudspeakers USA	bagend.com	888-459-3030.....	71
Breakthrough Marketing	breakthroughbrochures.com	800-810-4152.....	55
Catz Entertainment	catzentertainment.com.....	516-593-5045.....	57
CHAUVET	chauvetlighting.com	800-762-1084.....	5
DigiGames	triviaproducer.com	888-874-8427.....	53
Divine Lighting	divinelighting.com	877-406-4557.....	65
DJ Intelligence	djintelligence.com		51, 71
DJ Power International, LLC	djpower.com	650-964-5339.....	17
DJsLastMinute.com	djslastminute.com		57
DJWebmin.com	djwebmin.com		65, 71
Futuresource Consulting LTD	futuresource-consulting.com/DJ2008		51
Frankenstand	frankenstand.com	619-223-7587.....	39
Gator Cases.....	gatorcases.com	813-221-4191.....	55
Houston Mobile DJ Symposium (GHAMMA) ..	ghamma.com.....		41
IDJNOW	idjnow.com	631-321-1700.....	31
JonesTM	jonestm.com	972-406-6800.....	37
MBLV 09	mobilebeat.com		31
MegaSeg (Fidelity Media)	megaseg.com/mb		19
National Mobile DJ Survey	nationalmobiledjsurvey.com.....		57
NLFX Professional.....	nlfxpro.com	888-660-6696.....	33
Numark	numark.com		13
Pioneer	pioneerdj.com		2
Planet DJ (Shure)	planetdj.com	866-539-1724.....	35
Play Something We Can Dance To (Book).....	mobilebeat.com (click "Bookstore")		55
Pro Audio & Video	cheapdjgear.us.....	888-694-5888.....	39
Pro DJ Publishing	prodjpublishing.com	800-257-7635 x0	31
ProDJpc	prodjpc.com	888-521-9806.....	21
Promo Only	promoonly.com	407-331-3600.....	83
QSC	qscaudio.com		11
Spy Audio.....	spynaudio.com	800-649-6093.....	33
VocoPro	vocopro.com.....	800-678-5348.....	29
Wedding DJ's Toolbox DVD.....	mobilebeat.com (click "Bookstore")		41
Yamaha	yamaha.com/proaudio.....	714-522-9000.....	9

DO YOU HAVE A **BURNING**
NEED TO SHARE YOUR
KNOWLEDGE?

THINK YOU CAN **FIRE**
AN AUDIENCE'S
IMAGINATION?

IDEAS ARE A DIME A DOZEN...

**EXECUTION
IS EVERYTHING!**

SHOW OPPORTUNITIES:

The **Mobile Beat DJ Shows** are always looking for new and creative seminar topics. If you have a particular area you feel qualified to speak on, we would like to hear from you.

Send all submissions to:
Mike Buonaccorso
Trade Show Director
at mb@mobilebeat.com

You will receive more
instructions on the
application process.

NO PHONE CALLS PLEASE

HEY ENTERTAINERS...

DO YOU THINK
YOU'RE **HOT?!**

Do you have what it takes
to win the applause of your
peers and take home the
new, competitive
ProDJ Showcase crown?

Contact Jimmy Johnson
at 1-800-590-6344 or
Jim@crystalentertainmentservices.com

TELL IT TO MR. LUCKY!

A Club on the Head and Other Fun on the 4th

Patriotic DJ takes on the hazards of a holiday fill-in gig

By Mike "Dr. Frankenstand" Ryan

On the third of July, the day before our nation's birthday, I received an offer for a 4th of July gig. This offer went out to all our local DJ association members. Not being booked that day, I immediately called. A nice lady thanked me but told me it had been filled. It seems like that always happens to me, or worse, I get a call that the DJ didn't show up and would I please rescue the party only to find that after I'm loaded, dressed and just about to leave that he finally shows up.

Anyway, a couple hours later, to my surprise and delight, the lady, a volunteer on the entertainment committee, called me back to tell me that she had made a mistake and that if I still wanted the gig it was mine. "Yes!" I enthusiastically responded, and asked her when and where. The event was from noon to six in the evening

and was to be held poolside at a brand new, up-scale, downtown gym. I asked about music. She said no rap (doesn't anyone like rap anymore?) or club music. I asked her how I should dress, and she answered, "Maybe something patriotic."

"Can do!" I said, got the directions, and was good to go.

Well, of course things didn't work out exactly as I expected. After arriving and setting up, the sales manager informed me that he wanted nothing but club music. In hindsight, I should have realized that, since it was a fitness club, this was probably the only music they listened to. Duh!

I explained to him that the lady who hired me told me she didn't want club music so I didn't bring a good selection. His response was, "No problem," and he started bringing me CDs with club music—six straight hours of club music! Now I don't mind some club music but six hours worth is far more than I can handle.

After I started playing music, I noticed all of the beautiful, slender young ladies in bikinis and buff guys with ripped abs all lying around the pool...and there I was with my patriotic blue shirt, red pants and white tennis shoes. I thought I would look cool, but when I saw at my reflection in a window I realize I looked like a Dominoes Pizza delivery guy! Every time I caught a glimpse of my reflection I couldn't help but laugh at myself.

After a few hours into this gig, my wife

Cindy showed up to join me for a while. She noted that with all of the "beautiful people" there, we must have looked like Ma and Pa Kettle. Then she suggested that I ask for a moment of silence for the passing of Bozo the Clown, since he had died the day before. I told her most of these people have probably never heard of him, and besides, Bozo didn't die, look at me, the way I'm dressed—I'm him!

Finally, the long day of constant bump-bump-bump ended. I got paid, loaded up my equipment and headed home for an evening of fireworks and celebration. Cindy made us a nice picnic and we headed down to our local park for a peaceful meal before the fireworks. All was well, except I was having an attack of "multiple-melody anxiety disorder" or M-MAD, the main symptom of which is having the last song or songs that I've played at an event repeat over and over and over in my mind's ear. Needless to say, I was going crazy with club music stuck on repeat in my head. I told my wife this and she suggested I needed another song to replace it. I agreed. Then she started singing, "It's a small world after all, it's a small world after all..." That displaced the club beats, but I was starting to wonder which was worse, when, thank goodness, the fireworks finally started.

Just some of those occupational hazards we all face as professional DJs. **MB**



**Do more DJs choose us because we're the best?
Or are we the best because more DJs choose us?**

YES.

PROMO ONLY®

The industry's complete source for music and music video
Serving the DJ community since 1992

- ▶ 18 Formats on CD
- ▶ 8 Formats on DVD
- ▶ Personal Music Consultants
- ▶ Clean Edits
- ▶ Exclusive Remixes
- ▶ Hard-to-find 12" Dance Mixes

Top 40, Hip-Hop, Country, Rock, House, Latin, Christian, Dance, Imports, and more!

Turnkey Music & Music Video Libraries Available

Monthly & Weekly Delivery

www.promoonly.com

407-331-3600

Licensed for use by industry professionals only. Proof of eligibility required.

LONG LIFE
L.E.D.
TECHNOLOGY

THINK BIG!

Go Smaller & Make Life Easier!

INTRODUCING-

X-MOVE LED

(Only 10 lbs. & 12.5" High) **\$599.99***

**TECHNOLOGY
BREAKTHROUGH**
Single 20W LED
Projects Gobos

NEW

**QUALITY, AFFORDABLE
& RELIABLE**

American DJ LED Advantages:

- Extremely Long Life
- Very low power consumption
 - connect more units in a single circuit
- Runs extremely cool!
- NO Duty Cycles!
 - Run all night!



Join us on You Tube:
www.youtube.com/adjlighting

OUTPUT
SIMILAR TO A
250W
HALOGEN LAMP*

COLORS



GOBO WHEEL



Ken Heath
DJKen.com,
ProDJ.com



QUAD GEM DMX
\$279.99* ea.
Power Draw: 20W



X-SCAN LED
\$399.99* ea.
Power Draw: 44W



STARBALL LED DMX
\$149.99* ea.
Power Draw: 10W

©2008 American DJ® Los Angeles, CA 90040
Specifications subject to change without notice.
*Pricing & Specifications in U.S. dollars, dealer price may vary **Output based on visual side-by-side comparisons with halogen fixtures.

Distributed in Canada by: Sounds Distributions
Toll Free: 800.26.SOUND Local: 416.299.0665
Email: sales@sounddistrib.com

800.322.6337 / info@americandj.com
Contact us today to get your 2008 American DJ Catalog or an Authorized Dealer in your area

American DJ

www.americandj.com